DOCUMENT RESUME

ED 287 746 SO 017 463

AUTHOR	Burton, Leon H., Ed.; Thomson, William, Ed.
TITLE	Music: Comprehensive Musicianship Program. Teacher Text. Grade 6.
INSTITUTION	Hawaii Univ., Honolulu. Curriculum Research and Development Group.
PUB DATE	82
NOTE	346p.; For the student text, see SO 017 462. Photographs will not reproduce well.
PUB TYPE	Books (010) -- Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC14 Plus Postage.
DESCRIPTORS	Applied Music; Curriculum Guides; Grade 6; Instructional Materials; Intermediate Grades; Lesson Plans; *Music Activities; Musical Instruments; *Music Appreciation; *Music Education; Music Reading; *Music Techniques; Resource Units; Singing; Songs; Teaching Guides; Vocal Music
IDENTIFIERS	Hawaii

ABSTRACT

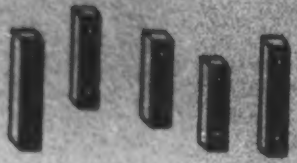
The goals of this teacher edition, which accompanies "Music: Comprehensive Musicianship Program. Grade 6," include increasing musical understanding while developing musical skills. The 49 lessons included feature: (1) a wide range of musical concepts; (2) the presentation of musical concepts in a teaching chronology; (3) a broad musical repertoire of different cultures, styles, and historical periods; (4) various approaches to musical experiences; and (5) avenues by which all students may participate in some type of musical activity. The first 10 lessons review concepts and skills learned in the lower grades, while the remaining 39 introduce new musical learning experiences. Each lesson has a contents section which includes concepts to be taught, student learning objectives, and specific musical activities. Some include worksheets which, along with the student objectives, are used to monitor student progress. All lesson pages of the student edition are included, and materials and equipment needed for each lesson are listed. Appendices include: (1) a glossary of musical terminology; (2) definitions of musical concepts; (3) pronunciation guides; (4) ukulele and recorder fingering charts; and (5) both a classified subject and an alphabetical index of included songs. Photographs and musical scores are included. (JHP)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED287746

MUSIC

Comprehensive
Musicianship Program



"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY
Leon H.
Burton
TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

Teacher Text

Grade 6

SO017463

BEST COPY AVAILABLE

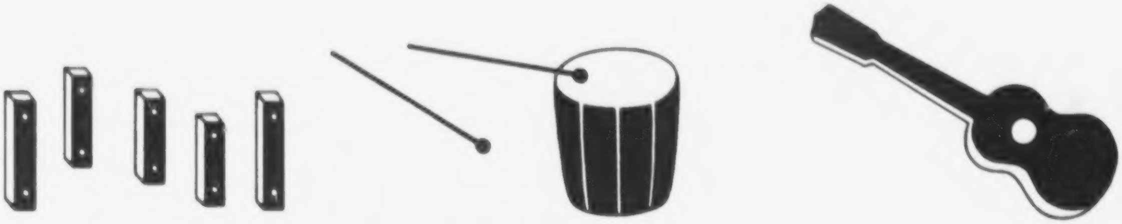
MUSIC

Comprehensive Musicianship Program

Editors
Leon H. Burton
William Thomson

Contributors
Beatrice Yoshimoto
Annette Yonamine
William O. Hughes
Diane McCoy

Consultants
Minnie Bumatay
Doris Fuchikami
Puanani Higgins
Lillian Ito
Michael Nakano
Paula Pang
Judith Sakima
Jenny Smith
Marion Todd



Curriculum Research and Development Group
College of Education, University of Hawai'i
Honolulu, Hawai'i

Teacher Text **Grade 6**

ACKNOWLEDGEMENTS

The University of Hawai'i expresses kind appreciation to the following people for their generous contributions of time and talent to this project.

Administration

Arthur R. King, Jr., Director, Curriculum Research and Development Group
Thomas G. Stone, Director, Media Production Center

Production

Ralph Williams, Editor
Phyllis Miyamoto, Artist
Gail Izumi
Carol Nishita
Debbie Uyeshiro

Photographs

Doris Fuchikami and Beatrice Yoshimoto, Music Resource Teachers
Darrell Asato, Photographer
Eldiene Yamasaki and students from Noelani Elementary School: Eero Carroll, Wendell Ching, Randall Chun, Emilani Crow, Christopher Dang, Raylene Dela Cruz, Eureka Endo, Edmund Enomoto, Melita Guerreiro, Gabrielle Hammond, Stephanie Heu, Kimberley Lee, Yoni Le Grande, Pam Lundquist, Wendy Matsuno, Maile Moore, Melanie Murai, Joy Nakata, Masato Nishida, Kaipo Pavao, Louie Saya, Rick Takeshita, Peni Taualupe, Summer Teruya, Andrea Tomita, Aleste Van Treese, Jennifer Young.
Olga Kalama, Gail Izumi, Richie Tomey, and students from University Laboratory School: Robin Clark, Gregg Comcowich, Jennifer Horton, Jodie-Alise Kaonohi, John Katahira, Stuart Richard.
Maestro Donald Johanos and the Honolulu Symphony Orchestra.

Copyright 1982 by University of Hawai'i.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the University of Hawai'i. Printed in the United States of America.

Contents

INTRODUCTION vii

Lesson	Concepts	Repertoire	Page
1	**Tonality:** Tonic **Rhythm:** Meter, Thesis, Anacrusis **Form:** Section, Binary (AB) **Texture:** Unison	"The Star-Spangled Banner" "Hawai'i Pono'ī"	2
2	**Rhythm:** Beat, Accent, Tempo, Meter **Form:** Introduction, Binary (AB), Contrast, Section (Verse, Chorus)	"I Am What I Am"	4
3	**Rhythm:** Beat, Meter, Accent, Rhythm Pattern **Form:** Contrast, Recurrence (ABCA), Section (Introduction, Verse, Refrain)	"The Boatmen's Dance" "The Erie Canal"	6
4	**Tone:** Timbre, Loudness **Rhythm:** Beat, Accent, Tempo **Texture:** Accompaniment	"March"	10
5	**Tone:** Pitch **Harmony:** Chord (C, F, C^7, G^7), Chord Progression **Form:** Introduction, Coda **Texture:** Accompaniment, Partner Songs **Rhythm:** Beat **Tonality:** Key	"Are You Sleeping?" "Lovely Evening" "Skip to My Lou" "Rock-a My Soul" "Old Texas" "Hey Lidee"	12
6	**Tone:** Loudness (Crescendo, Decrescendo), Pitch **Tonality:** Major, Minor, Scale **Texture:** Ostinato, Round **Melody:** Phrase, Contour **Rhythm:** Beat	"America, America" "Hey, Ho! Nobody Home"	18
7	**Tone:** Pitch, Duration **Rhythm:** Beat, Meter, Tempo **Tonality:** Key, Scale, Tonic **Melody:** Conjunct, Disjunct	"Au Clair de la Lune" "Fais Dodo" "My Little Ducklings" "The Bells"	20
8	**Harmony:** Chord, Chord Progression **Tonality:** Major, Minor, Key **Tone:** Timbre, Loudness **Rhythm:** Tempo, Beat **Texture:** Accompaniment	"Sing a Happy Song"	25
9	**Tone:** Timbre (Instruments of the Orchestra)	"Meet the Instruments"	28
10	**Form:** Section, Ternary (ABA) **Tonality:** Major, Minor **Rhythm:** Rhythm Pattern, Syncopation, Melodic Rhythm, Beat **Texture:** Unison **Harmony:** Simultaneous Tones, Chord, Chord Progression	"Wind Through the Olive Trees"	30

Lesson	Concepts	Repertoire	Page
11	**Melody**: Legato, Staccato, Range, Conjunct, Disjunct **Tonality**: Key Signature, Major, Minor, Tonic **Rhythm**: Tempo, Meter, Syncopation	"O Come, O Come, Emmanuel" "Good King Wenceslas"	33
12	**Form**: Introduction, Coda **Harmony**: Chord, Chord Progression, Tonic Chord **Rhythm**: Rhythm Pattern, Syncopation, Thesis, Anacrusis **Texture**: Accompaniment **Tonality**: Tonic, Key **Tone**: Pitch	"¿Dónde Está Santa Claus?"	36
13	**Tone**: Voice Timbres (Tenor, Baritone, Boy Soprano, Mezzo Soprano), Instrument Timbres (Oboe, Violin, Orchestra) **Form**: Opera (Recitative), Aria **Melody**: Contour **Texture**: Solo, Duet, Trio	"Amahl and the Night Visitors"	40
14	**Texture**: Duet **Melody**: Contour, Legato, Range	"Silent Night"	43
15	**Form**: Section **Melody**: Sequence	"I Found a Horseshoe"	46
16	**Rhythm**: Rhythm Pattern, Syncopation **Texture**: Accompaniment	"Linstead Market"	48
17	**Rhythm**: Rhythm Pattern, Tempo **Melody**: Contour, Sequence, Legato, Staccato, Intervals (Step, Skip)	"I Love the Mountains"	51
18	**Tonality**: Scale, Diatonic, Chromatic **Melody**: Intervals (Whole-Step, Half-Step), Sequence, Contour **Rhythm**: Rhythm Pattern	"Dry Bones"	54
19	**Rhythm**: Meter, Accent, Beat **Form**: Section, Repetition, Contrast **Tonality**: Major, Minor, Key	"Tinikling Dance"	57
20	**Form**: Theme **Melody**: Legato, Staccato **Tone**: Timbre (Violin, Viola, Cello, String Bass)	"Romanze"	60
21	**Tone**: Pitch, Pitch Class **Tonality**: Pentatonic, Diatonic, Chromatic **Texture**: Accompaniment, Countermelody	"Arirang" "Akatombo"	62
22	**Tone**: Duration **Rhythm**: Rhythm Pattern, Syncopation	"Mother Country"	66
23	**Rhythm**: Meter, Beat **Tone**: Pitch, Pitch Class **Tonality**: Scale (4-Tone Scale)	"Kehare Katzaru"	69
24	**Melody**: Call and Response **Texture**: Unison, Solo, Imitation **Tone**: Timbre	"I'm On My Way"	72
25	**Melody**: Speech Song **Form**: Theme **Texture**: Imitation, Fugue	"Little Fugue in G Minor"	74

Lesson	Concepts	Repertoire	Page
26	**Texture**: Unison, Canon, Monophony, Homophony, Polyphony	"I, a Machine" "Little Fugue in G Minor" "We Wish You a Merry Christmas"	76
27	**Rhythm**: Melodic Rhythm **Texture**: Unison, Canon, Monophony, Homophony, Polyphony **Melody**: Speech Song	"Shalom Chaverim" "Catch a Falling Star"	80
28	**Tonality**: Key Signature **Texture**: Unison, Ostinato, Pedal Point (Drone), Monophony, Homophony, Polyphony	"America, America"	83
29	**Harmony**: Chord Progression **Melody**: Blue Notes **Form**: 12-Bar Blues **Tonality**: Scale	"Boogie"	85
30	**Harmony**: Chord Progression **Melody**: Blue Notes **Form**: 12-Bar Blues **Tone**: Instrumentation	"12-Bar Blues" "Blues for Recorder" "Billy's Blues" "Dr. Bill's Boogie"	88
31	**Harmony**: Chord Progression **Form**: 12-Bar Blues, Improvisation	"Joe Turner"	91
32	**Harmony**: Chord, Chord Root	"Rock-a My Soul"	94
33	**Rhythm**: Rhythm Pattern, Hemiola, Accent **Form**: Cyclical	"Wonto Dwom" "Percussion Holiday"	97
34	**Rhythm**: Beat, Thesis, Anacrusis, Simple Meter, Compound Meter	"Vive L'amour"	100
35	**Rhythm**: Accent, Beat, Meter, Composite Meter	"The Donkey Cart"	104
36	**Rhythm**: Meter, Simple Meter, Compound Meter, Composite Meter **Texture**: Antiphony	"One More River" "Antiphony for Wood and Metal"	106
37	**Form**: Phrase, Repetition, Contrast, Recurrence, Rondo, Section **Tone**: Loudness	"Hiney Ma Tov" "Colonel Bogey March"	110
38	**Form**: Theme, Rondo	"Themes for Recorder"	113
39	**Rhythm**: Beat **Form**: Rondo	"Titi Torea"	115
40	**Form**: Theme and Variations **Texture**: Solo **Tonality**: Tonic, Key, Minor **Tone**: Timbre (Band)	"Go Tell Aunt Rhody" "Seven Variations on a Theme from Mozart's Magic Flute"	120
41	**Form**: Theme, Contrast, Recurrence, Repetition **Texture**: Accompaniment **Rhythm**: Rhythm Pattern, Beat	"Marche Militaire"	123
42	**Melody**: Chant **Texture**: Accompaniment **Form**: Introduction **Rhythm**: Beat	"Pulumi"	125

Lesson	Concepts	Repertoire	Page
43	**Texture**: Partner Songs, Polyphony **Harmony**: Chord Progression **Form**: Section (Verse, Chorus) **Melody**: Sequence	"Maile Lei" "Pūpū Hinuhinu"	128
44	**Melody**: Phrase	"Hawai'i Aloha"	131
45	**Melody**: Intervals (Whole-Step, Half-Step) **Tone**: Pitch Class **Tonality**: Scale	"With Sound of Pipe and Flute and Drum"	133
46	**Texture**: Descant **Rhythm**: Melodic Rhythm	"Swinging Along"	136
47	**Tone**: Timbre (Soprano, Alto, Tenor, Bass)	"Now Let All the Heavens Adore Thee"	138
48	**Form**: Opera, Theme, Overture, Program Music	"Evening Prayer" "Hänsel and Gretel"	141
49	**Texture**: Descant **Harmony**: Chord Root	"Hawai'i the Beautiful" "The Island Medley"	144

WORKSHEETS 149
  Worksheet No. 1 150
  Worksheet No. 2 151
  Worksheet No. 3 152
  Worksheet No. 4 154
  Worksheet No. 5 156
  Worksheet No. 6 158
  Worksheet No. 7 159
  Worksheet No. 8 161
  Worksheet No. 9 163
  Worksheet No. 10 165
  Worksheet No. 11 166
APPENDIX 167
  Glossary 168
  Definitions of the Seven Basic Musical Concepts 174
  Pronunciation Guides 176
  Ukulele Fingering Chart 177
  Soprano Recorder Fingering Chart 178
  Piano Keyboard 179
CLASSIFIED INDEX 180
INDEX OF SONGS 182
ACKNOWLEDGEMENTS 183

Introduction

The Comprehensive Musicianship Program

As the title suggests, the program is inclusive in its response to the paramount goals of increasing musical understanding and developing musical behavior. These goals are met by giving equal attention to knowledge about music as it relates to performance, and to musical performance as it demonstrates musical knowledge. The program features:

- A wide range of musical concepts and skills.
- The presentation of musical concepts in a teaching chronology.
- A broad musical repertoire of different cultures, styles, and historical periods.
- Varied approaches to musical experience characteristic of practicing musicians.
- Many avenues by which all students may participate pleasurably in music.

Using This Book

This book is the seventh in a sequence for students from kindergarten through sixth grade. It is intended for use in grade six, but can be used earlier or later, depending on your and your students' background and experience in music. The book is complete enough to be a course in itself, but it may be used with other books of musical activities or with activities you and others have devised.

Consecutive use of the lessons is recommended to those who elect to establish a well-articulated learning program. Some random use of the lessons will not upset the progression of skills and understandings, but there will be greater value for you and your students when using the lessons in their numbered order. You will both derive more significant benefits from musical experiences that proceed from the concrete to the more abstract aspects of music. Also, musical skills learned within a carefully planned progression will provide a more enjoyable learning experience for you and your students. This organized approach to learning will help your students enjoy the study of music and become musically responsive persons who value music in their lives.

Organization of the Book

The book includes forty-nine lessons. Some lessons may be completed in one class session; others may take two or three, depending on the amount of time available and the length of class sessions in your school.

The first ten lessons of the book review concepts and skills presented in lower levels of the program. Beginning with Lesson 11, new concepts and skills build upon students' prior experiences and challenge them with new material to explore.

The CONTENTS section identifies the concepts and repertoire presented in the lessons.

Lessons are built around a MUSICAL REPERTOIRE of songs, recordings, and/or other musical compositions. Performance of the music should always be central in a lesson, for musical understanding proceeds from experience with musical sound. The music was selected for its appeal and its appropriateness for the grade level. No attempt was made to identify a complete musical repertoire for the school year. You and your students will want to add other songs and recordings that appeal to your own interests and tastes.

A list of CONCEPTS around which activities are organized is provided for each lesson. The following chart shows the concepts presented at lower levels of the program and those introduced in this text.

STUDENT OBJECTIVES expressed as musicianly behaviors are included in each lesson. The objectives do not describe all possible changes in musical behavior resulting from experience, but only those linked with the concepts presented in the lessons. You may identify other objectives you consider important to specific lessons.

PRESENTATION OF CONCEPTS GRADES K-6

Introduced = ● Reinforced = ○

	CONCEPTS	GRADE LEVELS						
		K	1	2	3	4	5	6
TONE	Pitch	●	○	○	○	○	○	○
	Loudness	●	○	○	○	○	○	○
	Timbre	●	○	○	○	○	○	○
	Duration	●	○	○	○	○	○	○
	Instrumentation		●	○	○	○	○	○
	Pitch Class							●
RHYTHM	Beat (Pulse)	●	○	○	○	○	○	○
	Tempo	●	○	○	○	○	○	○
	Rhythm Pattern		●	○	○	○	○	○
	Accent		●	○	○	○	○	○
	Melodic Rhythm		●	○	○	○	○	○
	Meter			●	○	○	○	○
	Accelerando			●	○	○	○	○
	Ritardando			●	○	○	○	○
	Simple Meter				●	○	○	○
	Thesis					●	○	○
	Anacrusis					●	○	○
	Syncopation						●	○
	Compound Meter						●	○
	Hemiola							●
	Composite Meter							●
FORM	Introduction	●	○	○	○	○	○	○
	Phrase		●	○	○	○	○	○
	Coda		●	○	○	○	○	○
	Interlude		●	○	○	○	○	○
	Contrast			●	○	○	○	○
	Repetition			●	○	○	○	○
	Recurrence			●	○	○	○	○
	Section			●	○	○	○	○
	Binary (AB)			●	○	○	○	○
	Ternary (ABA)			●	○	○	○	○
	Program Music					●	○	○
	Rondo					●	○	○
	Suite						●	○
	Theme						●	○
	Theme and Variations						●	○
	Overture						●	○
	Absolute Music						●	
	Opera							●
	12-Bar Blues							●
	Improvisation							●
	Cyclical							●
	Aria							●

	CONCEPTS	GRADE LEVELS						
		K	1	2	3	4	5	6
MELODY	Chant	●	○	○	○	○	○	○
	Speech Song	●	○	○	○	○	○	○
	Call and Response	●	○	○	○	○	○	○
	Interval (Step, Skip)	●	○	○	○	○	○	○
	Conjunct, Disjunct			●	○	○	○	○
	Contour			●	○	○	○	○
	Legato, Staccato				●	○	○	○
	Phrase				●	○	○	○
	Sequence						●	○
	Blue Notes							●
	Range							●
HARMONY	Simultaneous Tones	●	○	○	○	○	○	○
	Chord		●	○	○	○	○	○
	Chord Progression			●	○	○	○	○
	Tonic Chord					●	○	○
	Chord Root							●
TONALITY	Tonic (Listening)	●	○	○	○	○	○	○
	Tonic (Singing)		●	○	○	○	○	○
	Pentatonic			●	○	○	○	○
	Scale			●	○	○	○	○
	Major, Minor				●	○	○	○
	Key							●
	Key Signature							●
	Diatonic							●
	Chromatic							●
TEXTURE	Accompaniment	●	○	○	○	○	○	○
	Unison		●	○	○	○	○	○
	Ostinato			●	○	○	○	○
	Round				●	○	○	○
	Pedal Point (Drone)				●	○	○	○
	Partner Songs					●	○	○
	Monophony					●	○	○
	Homophony					●	○	○
	Polyphony						●	○
	Canon						●	○
	Fugue							●
	Countermelody							●
	Imitation							●
	Antiphony							●
	Descant							●
	Solo							●
	Duet							●
	Trio							●

The ACTIVITIES for each lesson describe procedures that will help you prepare for and present interesting and challenging encounters with music. You may want to adapt the procedures to accommodate your own background and experience in teaching music. Each activity begins with headings that identify the kinds of musical operations in which students will participate. The activities are numbered; numbers in the teacher text correspond with those in the student text. Familiarity with material in both texts will facilitate your use of the program in the classroom.

Lessons 5 and 7 include optional activities for students who have not had experience playing ukulele and recorder. If your students play these instruments, you may use the activities for review or omit them.

Some of the lessons include WORKSHEETS to be completed by students. The Worksheets are in the Appendix of this teacher text and may be duplicated. The Worksheets and the Student Objectives together provide a means of monitoring student progress.

A minimum program has been provided for schools that have limited time for instruction in music. The minimum program includes those lessons that ensure the continuing development of performance skills and conceptual understanding. Of the forty-nine lessons in this book, the following thirteen lessons are recommended for exclusion in the minimum program:

Lessons 14, 15, 19, 24, 27, 34, 36, 40, 43, 44, 45, 48, 49

The APPENDIX of this teacher text includes a Glossary, Definitions of the Seven Basic Musical Concepts, Pronunciation Guides, Ukulele Fingering Chart, Soprano Recorder Fingering Chart, and Piano Keyboard. There is also a CLASSIFIED INDEX and an INDEX OF SONGS.

The Student Text

All lesson pages of the student text are reproduced in this teacher text. You should become familiar with the pages of both texts before presenting a lesson. Since the student pages are reduced in this text, you should keep a student text available for reference unless the smaller print of the reduced pages is no problem.

Evaluation

Evaluation of students should be a daily, ongoing process, because monitoring of student progress is essential to helping students develop new skills and understandings based upon their prior musical experiences. The objectives listed for each lesson are useful in monitoring and assessing progress, but other musical behaviors may be developed during the lessons which are not identified by the objectives. Evaluation, therefore, should be based upon assessment of students in relation to (1) the objectives for each lesson, (2) other musical behaviors you believe should be developed during specific lessons, (3) responses to the eleven Worksheets in the text, and (4) general musical performance (singing, playing instruments, etc.).

Individualization

A major premise of this program is that music should be experienced and studied through participation in many different musicianly roles, all of which require a high degree of individual activity. Since a major goal is to help students discover one or more roles through which they may participate most successfully, you should attend to individual differences, incorporating into your plans procedures that will permit students to progress at their own learning rates. This will become easier as you identify the musical strengths and weaknesses of students and as they develop individual skills as improvisers, composers, performers, listeners, and analysts.

The Musical Performance

In all performance activities you should focus on achieving a musical quality--one with good articulation, balance, and blend. Each requires students to listen carefully and make judgments about ensemble performance (performers sounding together).

Articulation is the execution of sounds (singing, playing instruments) with precision in relation to the established beat. Encourage students to listen and to execute the sounds of the parts they are singing or playing together with others in the ensemble. Taping a performance and inviting students to listen and evaluate its articulation will help them develop more precision and awareness of the need for a well-articulated ensemble sound.

Balance is concerned with (1) the loudness level of each voice or instrument when performing one part, and (2) the loudness level of voices or instruments when performing two or more parts. As students sing in unison, for instance, they should try to sing at one level of loudness, no one sounding louder or softer than the others. In performing several parts, they should learn to determine which part or parts should be heard in the foreground and which should be heard as background. Again, taping a performance and evaluating it for balance will help students become sensitive to the sounds they produce.

Blend is the combination of various musical timbres to produce an overall ensemble sound. As students add instrument sounds or other sounds to a performance, they should try to think about "what sounds good together." For a quiet song like a lullaby, an accompaniment of clashed cymbals does not enhance the performance, but a softly tapped triangle may blend well with the voices. Taping performances and encouraging students to assess the blend of the ensemble sound they produce will help them learn to use valid musical criteria in making judgments.

Pronunciation Guides

Pronunciation guides are included in the Appendix. It is not possible to provide explanations of all sounds in songs of other cultures included in this text, but help from community people who speak the languages fluently will add authenticity to your performances and provide students with a richer cultural experience.

Musical Instruments Needed to Implement Activities

Ukuleles
Recorders
Set of rhythm instruments
Autoharp
Resonator bells

Recordings Needed to Implement Activities

All musical selections included in the lessons are available in recorded form.

1. Cassette tapes of all songs and several instrumental selections:

Code: M133 Price: $20.00 (2 tapes at $10.00 each)
Distributions: Curriculum Research and
Development Group
University of Hawai'i
1776 University Avenue
Honolulu, Hawai'i 96822

2. Records may be purchased from music stores. Before purchasing records, check your school inventory to learn if these recordings are already available in your school. The prices listed are approximate and subject to change by publishers without prior notification.

a. No. 124, MEET THE INSTRUMENTS, Bowmar/Noble Publishers Inc. Price: record and filmstrips, $30.00; poster pictures, $40.00

b. No. 067 (3156), MARCHES, Series 1, Bowmar/Noble Publishers Inc. Price: $9.00

c. No. 101 (86), FASHIONS IN MUSIC, Bowmar/Noble Publishers Inc. Price: $9.00

d. No. 071 (58), STORIES IN BALLET AND OPERA, Bowmar/Noble Publishers Inc. Price: $9.00

e. AMAHL AND THE NIGHT VISITORS, RCA Victor, LSC 2762 (includes libretto). Price: $10.00

[redacted]

CONCEPTS

Tonality: Tonic
Rhythm: Meter, Thesis, Anacrusis
Form: Section, Binary (AB)
Texture: Unison

STUDENT OBJECTIVES

Demonstrate ability to sing the national and state anthems

Compare two anthems to identify similar and contrasting musical characteristics

ACTIVITIES

1. **SINGING.** Students should sing (or learn to sing) "The Star-Spangled Banner" and "Hawai'i Pono'i." It is recommended that both anthems be sung periodically during the school year.

2. **COMPARING TWO SONGS.** Use the following questions to involve students in comparing the two anthems if you believe the questions are appropriate for this first lesson.

a. Are the tonic pitches for the two anthems the same? ("Star" is A$^\flat$; "Hawai'i" is F)

b. Do the two anthems have the same meter signature? (Yes, $\frac{3}{4}$)

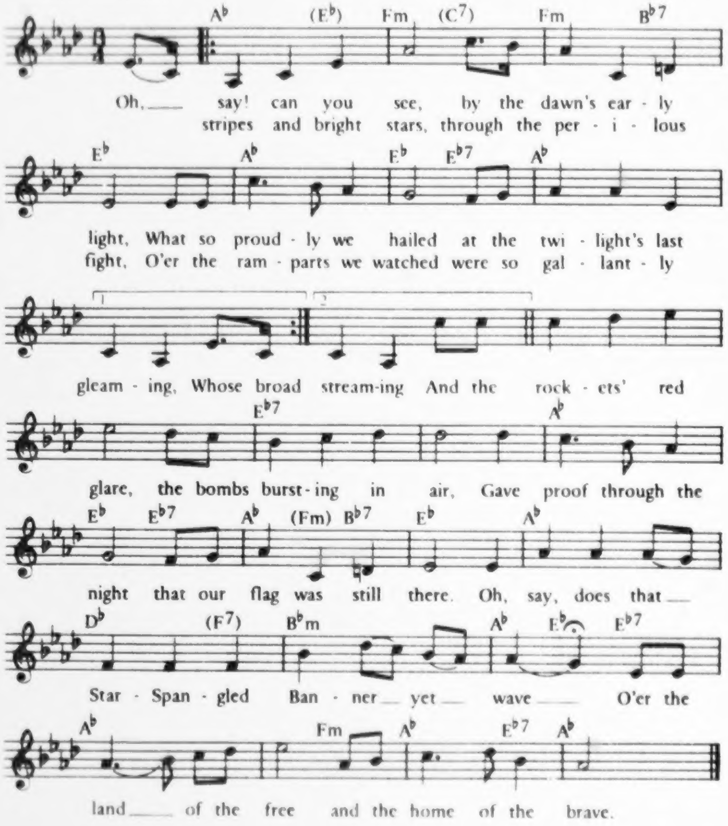
c. Which anthem begins on an upbeat? Which begins on a downbeat? ("Star" upbeat; "Hawai'i" downbeat)

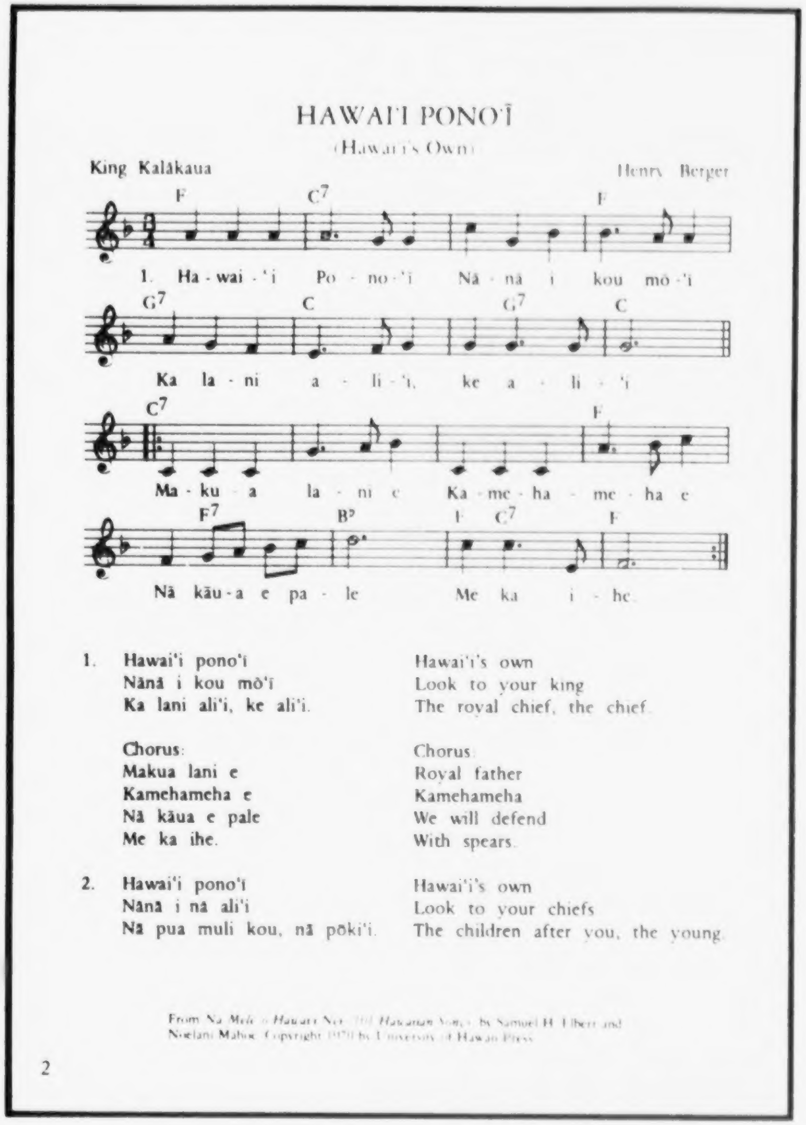
d. Do both anthems have two sections? Are sections of the anthems repeated? ("Star" has two sections, first section is repeated; "Hawai'i" has two sections, second section is repeated)

Lesson 1

THE STAR-SPANGLED BANNER

Francis Scott Key


A♭ (E♭) Fm (C7) Fm B♭7
Oh, say! can you see, by the dawn's ear - ly
stripes and bright stars, through the per - i - lous
E♭ A♭ E♭ E♭7 A♭
light, What so proud - ly we hailed at the twi - light's last
fight, O'er the ram - parts we watched were so gal - lant - ly
1 2
gleam - ing, Whose broad stream-ing And the rock - ets' red
E♭7 A♭
glare, the bombs burst - ing in air, Gave proof through the
E♭ E♭7 A♭ (Fm) B♭7 E♭ A♭
night that our flag was still there. Oh, say, does that
D♭ (F7) B♭m A♭ E♭ E♭7
Star - Span - gled Ban - ner yet wave O'er the
A♭ Fm A♭ E♭7 A♭
land of the free and the home of the brave.



HAWAI'I PONO'Ī

(Hawai'i's Own)

King Kalākaua

Henry Berger

F
C7
F
1. Ha - wai - 'i Po - no - 'i Nā - nā i kou mō - 'i
G7
C
G7
C
Ka la - ni a - li - 'i, ke a - li - 'i
C7
F
Ma - ku - a la - ni e Ka - me - ha - me - ha e
F7
B♭
F
C7
F
Nā kāu - a e pa - le Me ka i - he.

1.	Hawai'i pono'ī Nānā i kou mō'ī Ka lani ali'i, ke ali'i.	Hawai'i's own Look to your king The royal chief, the chief.
	Chorus: Makua lani e Kamehameha e Nā kāua e pale Me ka ihe.	Chorus: Royal father Kamehameha We will defend With spears.
2.	Hawai'i pono'ī Nānā i nā ali'i Nā pua muli kou, nā pōki'i.	Hawai'i's own Look to your chiefs The children after you, the young.

From *Nā Mele o Hawai'i Nei: 101 Hawaiian Songs* by Samuel H. Elbert and Noelani Mahoe. Copyright 1970 by University of Hawaii Press.

e. Is the form the same for both songs? ("Star" AAB or AB; "Hawai'i" ABB or AB)

f. Do the two anthems have harmony parts, or are they sung in unison? (Unison)

g. What other similar or different musical characteristics do you recognize in the two anthems? (Encourage students to generalize and share their perceptions)

3. Additional verses of "The Star-Spangled Banner" follow.

On the shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream,
'Tis the Star-Spangled Banner, O long may it wave
O'er the land of the free and the home of the brave.

O thus be it ever when free men shall stand
Between their loved homes and the war's desolation!
Blest with vict'ry and peace, may the heaven-rescued land
Praise the power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust,"
And the Star-Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave.

MATERIALS AND EQUIPMENT

Cassette tape player

Cassette tape Side A: No. 1 "The Star-Spangled Banner" (voices with piano accompaniment), No. 2 "The Star-Spangled Banner" (piano accompaniment only), No. 3 "Hawai'i Pono'ī" (voices with piano accompaniment), No. 4 "Hawai'i Pono'ī" (piano accompaniment only)

[redacted]

CONCEPTS

Rhythm: Beat, Accent, Tempo, Meter

Form: Introduction, Binary (AB), Contrast, Section (Verse, Chorus)

STUDENT OBJECTIVES

Use accent to create a meter of four's while tapping steady beats

Identify notation: meter sign, accent, barlines, measures

Identify two contrasting sections in a song as binary (AB)

ACTIVITIES

1. **SINGING, TAPPING THE BEAT.** Teach students to sing the song. Then have them sing the song again at the same tempo while tapping the beats on their laps.

2. **SINGING, TAPPING, AND ACCENTING BEATS.** As students sing and tap again, have them accent the first of every four beats as in the example in their texts.

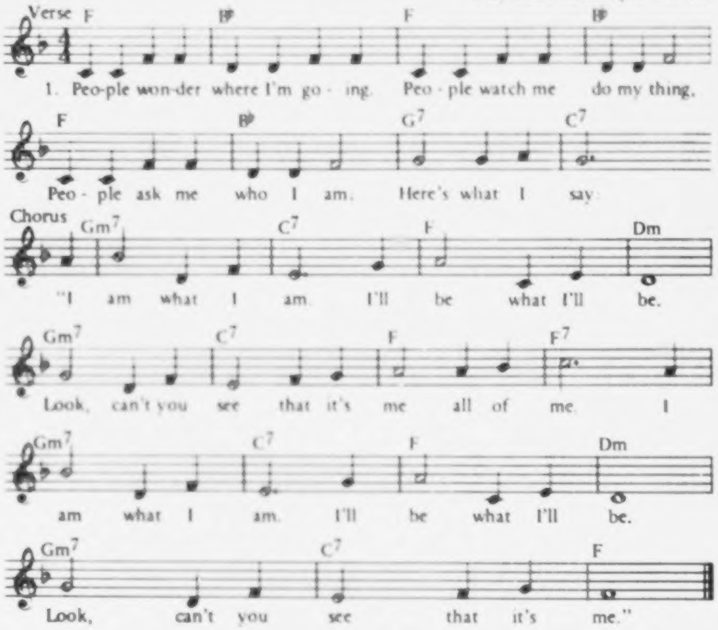
3. **NOTATING METER.** Explain that by accenting the first of every four beats, they create a meter of four's. Have them look at the example in their texts to review how to identify meter sign, measures, and barlines.

4. **SINGING, TAPPING METER OF FOUR'S.** For another performance, have students tap two measures as an introduction and sing the song while tapping a meter of four's.

Lesson 2

I AM WHAT I AM

Roy Sakuma and Jill Chinen


Verse
F
B♭
F
B♭
1. Peo-ple won-der where I'm go - ing. Peo - ple watch me do my thing.
F
B♭
G7
C7
Peo - ple ask me who I am. Here's what I say:
Chorus
Gm7
C7
F
Dm
"I am what I am. I'll be what I'll be.
Gm7
C7
F
F7
Look, can't you see that it's me all of me. I
Gm7
C7
F
Dm
am what I am. I'll be what I'll be.
Gm7
C7
F
Look, can't you see that it's me."

2. Now myself I'd like to be Reaching out ____ feeling free.
Doing good where I can with this in my heart

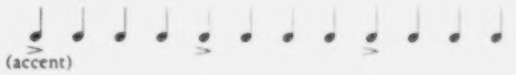
3. See them going their own way. See them doing their own thing
They begin to understand. Now they sing with me

"I Am What I Am" by Roy Sakuma and Jill Chinen. Copyright 1972 Roy Sakuma.
Copyright 1981 Shima Publishing BMI, a division of Shima Enterprises Corp.
P.O. Box [illegible] Honolulu, Hawaii 96817

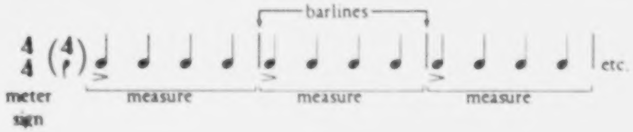
After Learning to Sing "I Am What I Am" . . .

1. Sing the song again at the same tempo while tapping the beats on your lap. Your tapping could look like this:

2. Tap the beat of the song again, but this time accent the first of every four beats like this:



3. As you accent the first of every four beats, the result is a meter of four's.



4. Tap two measures as an introduction, then sing the song while tapping a meter of four's.

5. This song has two sections. What words on the music score help you identify the sections? Do the sections sound the same, or are they different?

6. The form of a song that has two contrasting sections is called binary (also AB).

5. **ANALYZING FOR SECTIONS.** Help students learn to recognize the two sections of the song (Verse, Chorus) and that the sections are different and thus represent contrast.

6. **ANALYZING FOR BINARY FORM.** Explain that a song with two contrasting sections may be referred to as binary, also AB.

MATERIALS AND EQUIPMENT

Cassette tape player
Cassette tape Side A: No. 5 "I Am What I Am"

CONCEPTS

Rhythm: Beat, Meter, Accent, Rhythm Pattern

Form: Contrast, Recurrence (ABCA), Section (Introduction, Verse, Refrain)

STUDENT OBJECTIVES

Perform a rhythm accompaniment while singing a song

Identify recurring and contrasting sections in a song

ACTIVITIES

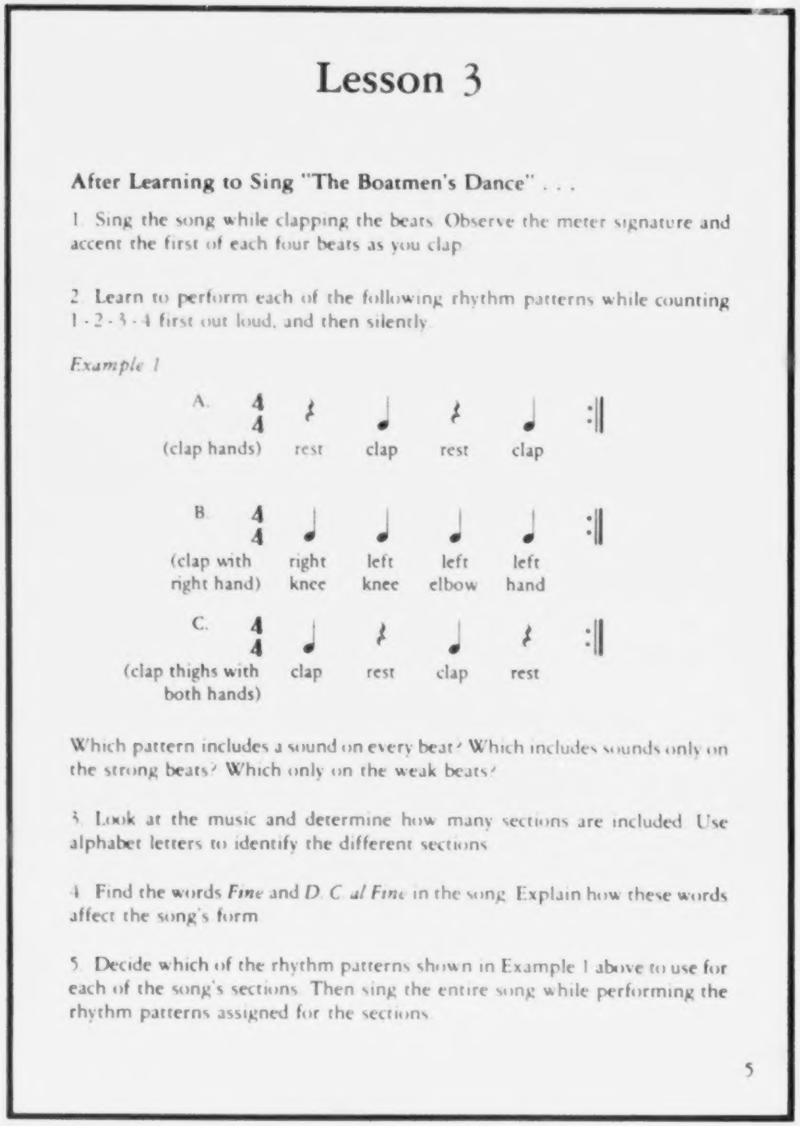
1. **SINGING, CLAPPING, ACCENTING BEATS.** Teach students to sing the song. Then have them clap the beat, accenting the first of every four beats while singing.

2. **PERFORMING RHYTHM PATTERNS.** Help students learn to perform the three rhythm patterns in their texts. Guide them to recognize that in a meter of four's, the strong beats are on 1 and 3, the weak beats on 2 and 4.

3. **ANALYZING FOR FORM.** Guide students to discover the three contrasting eight-measure sections of the song. Point out that after singing the third section they again sing the first section, which is a recurrence (ABCA) of a musical idea heard earlier.

4. **DEFINING MUSICAL TERMS.** Explain the meaning of *Fine* (the end) and *D. C. al Fine* (means return to the beginning--*da capo*--and continue to the *Fine* sign).

5. **SINGING, PERFORMING RHYTHM PATTERNS.** Have students sing the entire song while performing one of the three rhythm patterns for each of the song's sections.



Lesson 3

After Learning to Sing "The Boatmen's Dance" . . .

1. Sing the song while clapping the beats. Observe the meter signature and accent the first of each four beats as you clap.

2. Learn to perform each of the following rhythm patterns while counting 1 - 2 - 3 - 4 first out loud, and then silently.

Example 1

A. 4/4
(clap hands) rest clap rest clap

B. 4/4
(clap with right hand) right knee left knee left elbow left hand

C. 4/4
(clap thighs with both hands) clap rest clap rest

Which pattern includes a sound on every beat? Which includes sounds only on the strong beats? Which only on the weak beats?

3. Look at the music and determine how many sections are included. Use alphabet letters to identify the different sections.

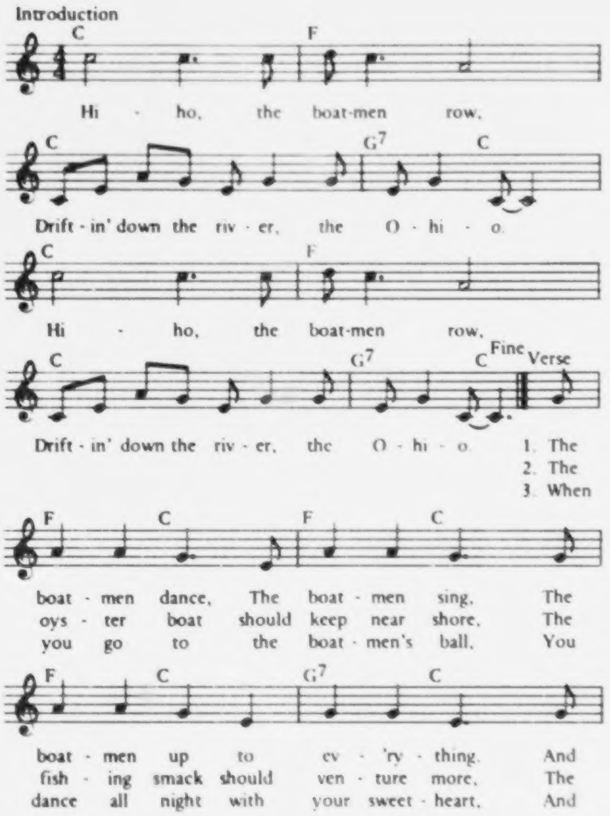
4. Find the words *Fine* and *D. C. al Fine* in the song. Explain how these words affect the song's form.

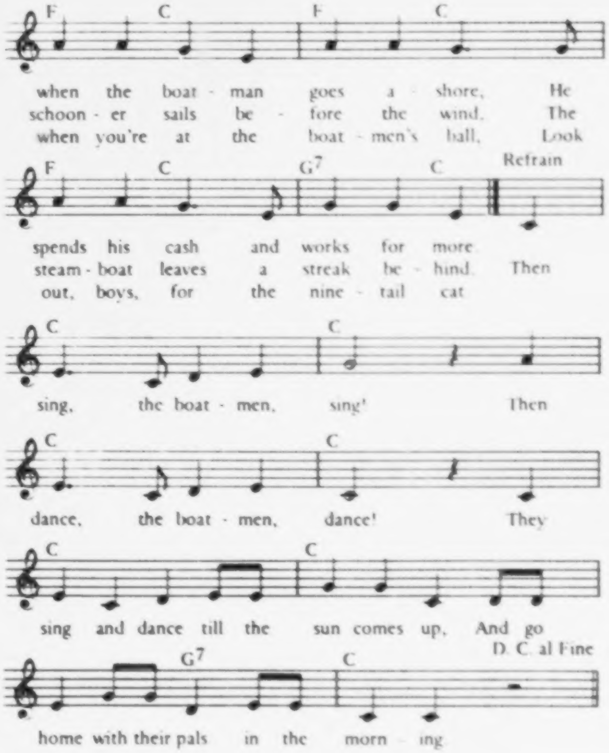
5. Decide which of the rhythm patterns shown in Example 1 above to use for each of the song's sections. Then sing the entire song while performing the rhythm patterns assigned for the sections.

5

6. **SINGING, COMPARING TWO SONGS.** Teach students to sing "Erie Canal." Encourage them to use their imaginations and share perceptions about how they believe these two "work songs" are alike or different.

THE BOATMEN'S DANCE


Introduction
C F
Hi - ho, the boat-men row,
C G7 C
Drift - in' down the riv - er, the O - hi - o.
C F
Hi - ho, the boat-men row,
C G7 C Fine Verse
Drift - in' down the riv - er, the O - hi - o. 1. The
2. The
3. When
F C F C
boat - men dance, The boat - men sing, The
oys - ter boat should keep near shore, The
you go to the boat - men's ball, You
F C G7 C
boat - men up to ev - 'ry - thing. And
fish - ing smack should ven - ture more, The
dance all night with your sweet - heart, And


F C F C
when the boat - man goes a - shore, He
schoon - er sails be - fore the wind, The
when you're at the boat - men's ball, Look
F C G7 C Refrain
spends his cash and works for more.
steam - boat leaves a streak be - hind. Then
out, boys, for the nine - tail cat
C C
sing, the boat - men, sing! Then
C C
dance, the boat - men, dance! They
C C
sing and dance till the sun comes up, And go
G7 C D. C. al Fine
home with their pals in the morn - ing.

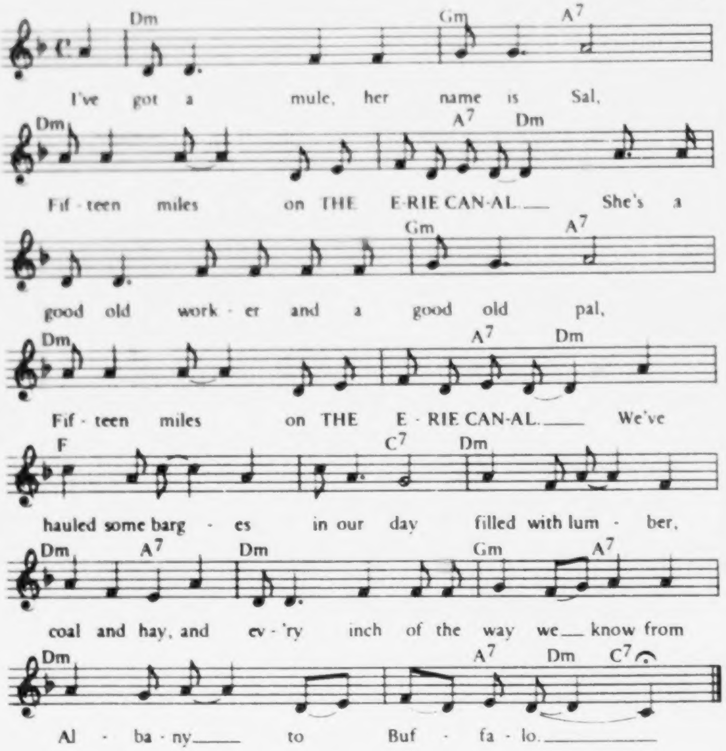
MATERIALS AND EQUIPMENT

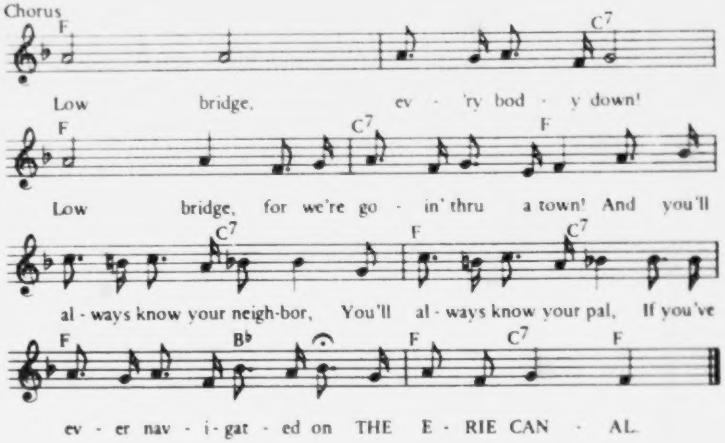
Cassette tape player
Cassette tape Side A: No 6 "The Boatmen's Dance," No. 7 "The Erie Canal"

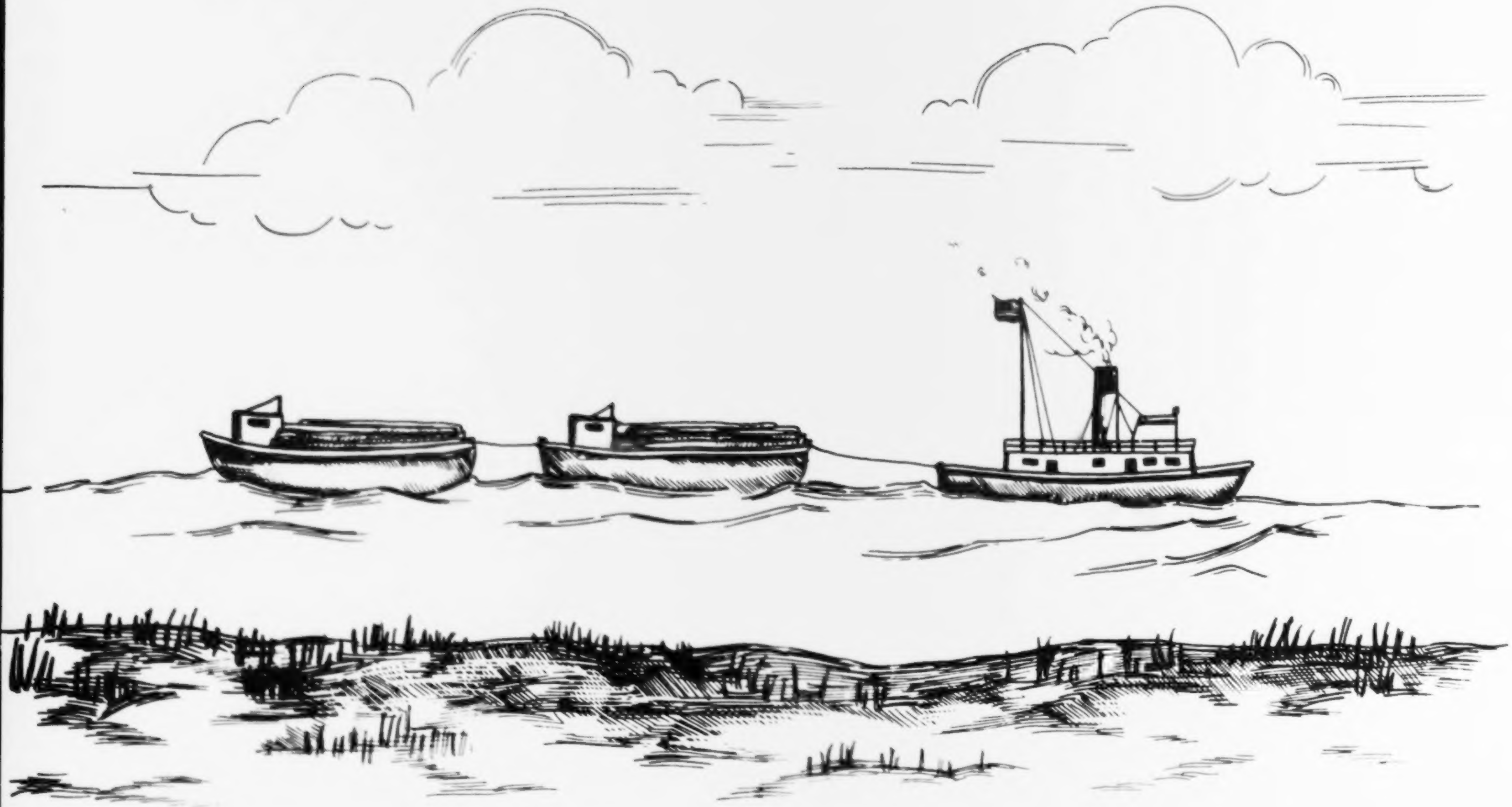
6 Learn to sing "Erie Canal," then compare the events it describes with those in "The Boatmen's Dance." How are the songs alike or different in terms of the events described? Do you think that music and a steady beat as accompaniment to working might make the work easier to do?

THE ERIE CANAL

U. S. Work Song


Dm Gm A7
I've got a mule, her name is Sal,
Dm A7 Dm
Fif - teen miles on THE E-RIE CAN-AL. She's a
Gm A7
good old work - er and a good old pal,
Dm A7 Dm
Fif - teen miles on THE E - RIE CAN-AL. We've
F C7 Dm
hauled some barg - es in our day filled with lum - ber,
Dm A7 Dm Gm A7
coal and hay, and ev - 'ry inch of the way we know from
Dm A7 Dm C7
Al - ba - ny to Buf - fa - lo.


Chorus
F C7
Low bridge, ev - 'ry bod - y down!
F C7 F
Low bridge, for we're go - in' thru a town! And you'll
C7 F C7
al - ways know your neigh-bor, You'll al - ways know your pal, If you've
F B♭ F C7 F
ev - er nav - i - gat - ed on THE E - RIE CAN - AL.



CONCEPTS

Tone: Timbre, Loudness
Rhythm: Beat, Accent, Tempo
Texture: Accompaniment

STUDENT OBJECTIVES

Demonstrate recognition of beat, accent, loudness, and tempo by playing a rhythm instrument accompaniment to recorded music.

Identify trumpet and cello timbres by playing appropriate rhythm instruments.

ACTIVITIES

1. **LISTENING, TAPPING THE BEAT.** Play the recording of "March" by Serge Prokofieff (2:42 minutes); ask students to softly tap their desk tops (or thighs) as they listen.

2. **LISTENING, TAPPING THE BEAT.** Play the recording again. Ask students to tap their desk tops at a loudness level that corresponds with the music.

3. **READING NOTATION, PLAYING RHYTHM INSTRUMENTS.** Help students learn to read and play the introduction in their texts using rhythm sticks, tambourines, and sandpaper blocks. They should practice slowly at first, gradually reaching a tempo equal to that of "March." Especially help them learn to observe the accent (>) signs and play the loudness levels indicated:

f = forte (loud)
mf = mezzo forte (medium loud)
p = piano (soft)

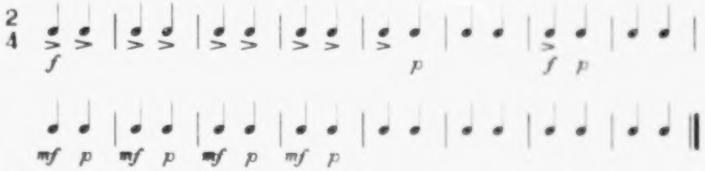
Lesson 4

1. Tap your desk top softly to the beat as you listen to "March" by the Russian composer Serge Prokofieff.

2. As you listen to the recording again, tap your desk top loudly or softly to correspond with the loudness levels of the music.

3. Practice playing the following introduction using rhythm sticks, tambourines, and sandpaper blocks. Practice first at a slow tempo, then at a tempo equal to that of the recording of "March."

Introduction



4. Read and play the above introduction in time with the introduction to "March."

5. Use the following to perform a rhythm instrument accompaniment to "March."

- Introduction (rhythm sticks, sandpaper blocks, tambourines play the introduction rehearsed earlier)
- Rhythm sticks "click" the beat throughout the recording
- Tambourines play the beat when the trumpet has the melody
- Sandpaper blocks play the beat when the cellos have the melody

4. **LISTENING, PLAYING RHYTHM INSTRUMENTS.** The introduction students learned to read and play corresponds with the introduction to "March." Play only the introduction of the recording several times so students may practice playing with the recording.

5. **LISTENING, PLAYING RHYTHM INSTRUMENTS.** Help students learn to recognize the trumpet and cello timbres. Then plan a performance with rhythm instruments accompanying the recording. Stress the need to play at a loudness level that permits the recorded music to be heard by all. You may want to play the recording three times to give all students an opportunity to play the different rhythm instrument parts.

MATERIALS AND EQUIPMENT

Phonograph

Recording of "March" from MARCHES, Series 1, No. 067 (3156), Bowmar/Noble Publishers Inc., Side 1, Band 2

Rhythm sticks, tambourines, sandpaper blocks (or other instruments you believe may be more appropriate for your students)

[redacted]

CONCEPTS

Tone: Pitch

Harmony: Chord (C, F, C^7, G^7), Chord Progression

Form: Introduction, Coda

Texture: Accompaniment, Partner Songs

Rhythm: Beat

Tonality: Key

STUDENT OBJECTIVES

Differentiate aurally between the pitches of the four ukulele strings

Strum the C, F, C^7, and G^7 chords on the ukulele to the beat of selected songs

Play ukulele accompaniments for songs that include introductions and codas

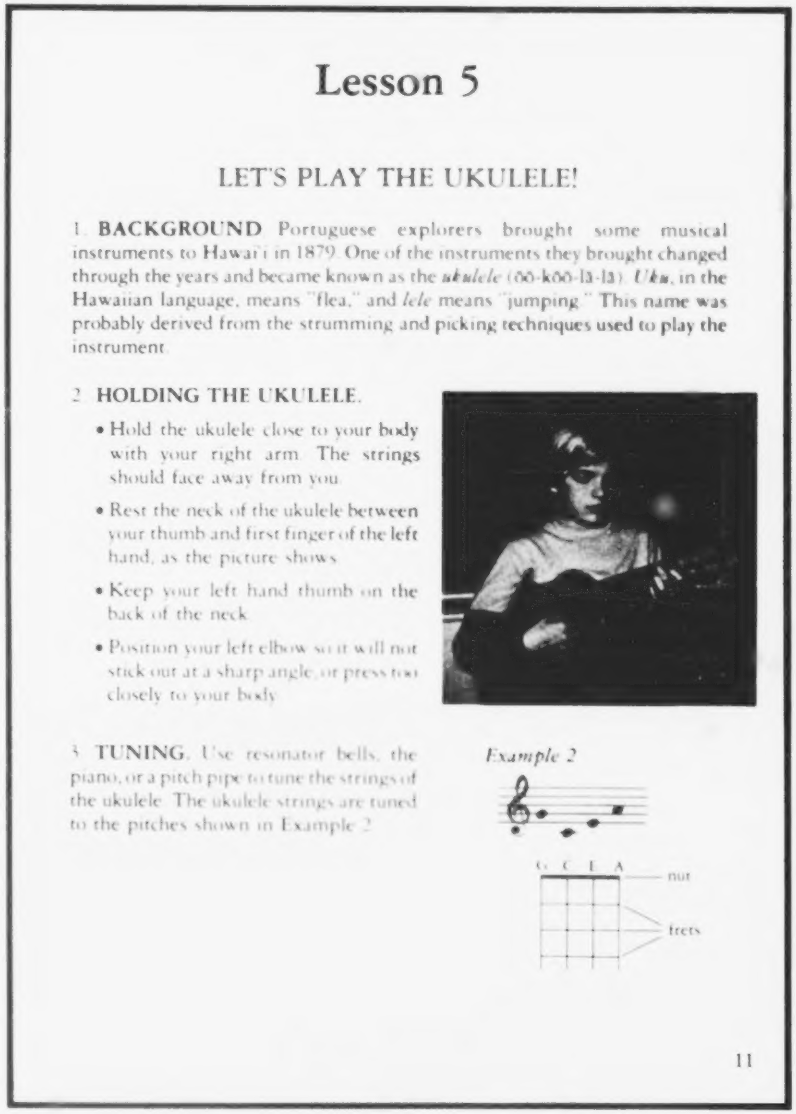
Identify chord progressions for particular songs

Play accompaniments and sing songs in a different key by substituting chords

ACTIVITIES

If your students are already skilled in playing ukulele, you may want to omit this lesson or use some of the procedures for review purposes. Be certain that the ukuleles are tuned before students begin strumming chords. Use experienced students or another teacher to help tune the ukuleles if necessary.

1. **LEARNING ABOUT THE UKULELE.** Review with students the background information on the ukulele. You may want to have several students find additional information from the library or another source and give a report to the class.



Lesson 5

LET'S PLAY THE UKULELE!

1. **BACKGROUND** Portuguese explorers brought some musical instruments to Hawai'i in 1879. One of the instruments they brought changed through the years and became known as the *ukulele* (ōō-kōō-lā-lā). *Uku*, in the Hawaiian language, means "flea," and *lele* means "jumping." This name was probably derived from the strumming and picking techniques used to play the instrument.

2. **HOLDING THE UKULELE.**

- Hold the ukulele close to your body with your right arm. The strings should face away from you.
- Rest the neck of the ukulele between your thumb and first finger of the left hand, as the picture shows.
- Keep your left hand thumb on the back of the neck.
- Position your left elbow so it will not stick out at a sharp angle, or press too closely to your body.

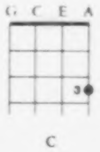
3. **TUNING.** Use resonator bells, the piano, or a pitch pipe to tune the strings of the ukulele. The ukulele strings are tuned to the pitches shown in Example 2.

Example 2

2. **HOLDING THE UKULELE.** Review with students the procedures for holding the ukulele.

4. **Look at Example 3. Then learn to play the C major chord by pressing the 3rd finger of your left hand before the 3rd fret of the A string.**

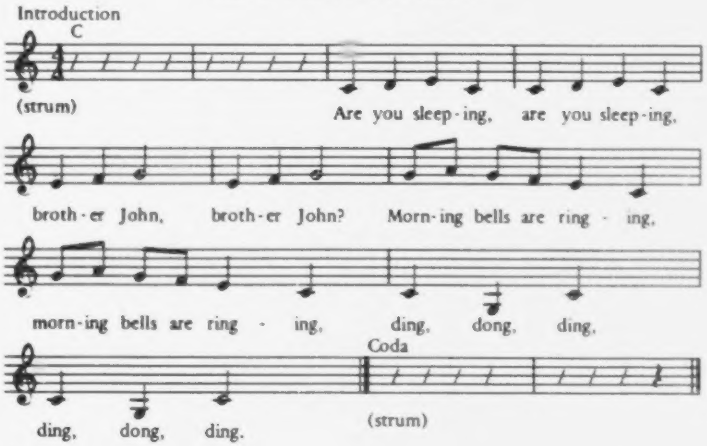
Example 3



5. Use the nail of your right index finger (or any other finger) to strum the strings. Keep your right hand relaxed.

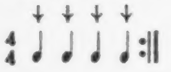
6. Strum the C chord eight times as an introduction to "Are You Sleeping?" Continue strumming as you sing the song, and strum seven more times as an ending, or coda, after you finish singing. The sign / = one strum.

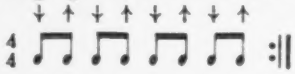
ARE YOU SLEEPING?


Introduction
C
(strum)
Are you sleep-ing, are you sleep-ing,
broth-er John, broth-er John?
Morn-ing bells are ring - ing,
morn-ing bells are ring - ing,
ding, dong, ding,
ding, dong, ding.
Coda
(strum)

3. **TUNING, RECOGNIZING UKULELE STRINGS BY SOUND.** When you believe it is appropriate, help students learn to tune the ukulele strings. They also should learn to identify the four open strings by sound. Pick the strings one by one from the back of the room; ask students to name the strings as they are picked. Repeat this drill on other days as needed.

4. **FINGERING THE C CHORD.** As students develop playing skills, check that each is holding the ukulele properly and fingering accurately. Their fingers should press only the strings required to play the chords. If the tone of the strings is not resonant, ask students to pluck one string at a time and check that the left hand fingers are depressing the appropriate strings firmly behind the frets without touching other strings.

5. **STRUMMING THE C CHORD.** Have students first strum in a downward motion  . They should then change to an alternating up and down motion.



6. **STRUMMING AND SINGING.** Establish a beat by counting aloud 1 - 2 - 3 - 4 before students begin strumming the introduction for "Are You Sleeping?" If they have difficulty singing while strumming to the beat, divide the class into two groups (singers, ukulele players). Have them exchange roles until they develop the skills required to do both operations.

7. **STRUMMING AND SINGING.** Have students strum the C chord and sing "Three Blind Mice" from memory using the same form of introduction-song-coda.

8. **FINGERING AND STRUMMING THE F CHORD.** Help students learn to play the F major chord. Have them practice strumming the chord with the up and down motion used for the C chord.

9. **STRUMMING AND SINGING.** Ask students to strum the F chord and sing "Are You Sleeping?" from memory using the form introduction-song-coda.

10. **STRUMMING CHORD CHANGES.** To help students develop skill in changing chords, write the names of chords on the chalkboard or flash cards, and have them strum the chord you indicate. Gradually reduce the number of strums played for each chord. Strumming exercises of this type could be used for warm-up each time students play ukulele. Use this procedure for the C and F chords as outlined in the student text.

11. **SINGING, STRUMMING WHILE READING CHORD SYMBOLS.** Teach students to sing "Lovely Evening." Then explain that the order in which chords are heard in a song is called chord progression. The chord progression for "Lovely Evening" is C-F-C-F-C (repeated twice, since the song is a three-part round). Ask students to describe the chord progression for other songs (for example, "Old Texas" is F-C^7-F).

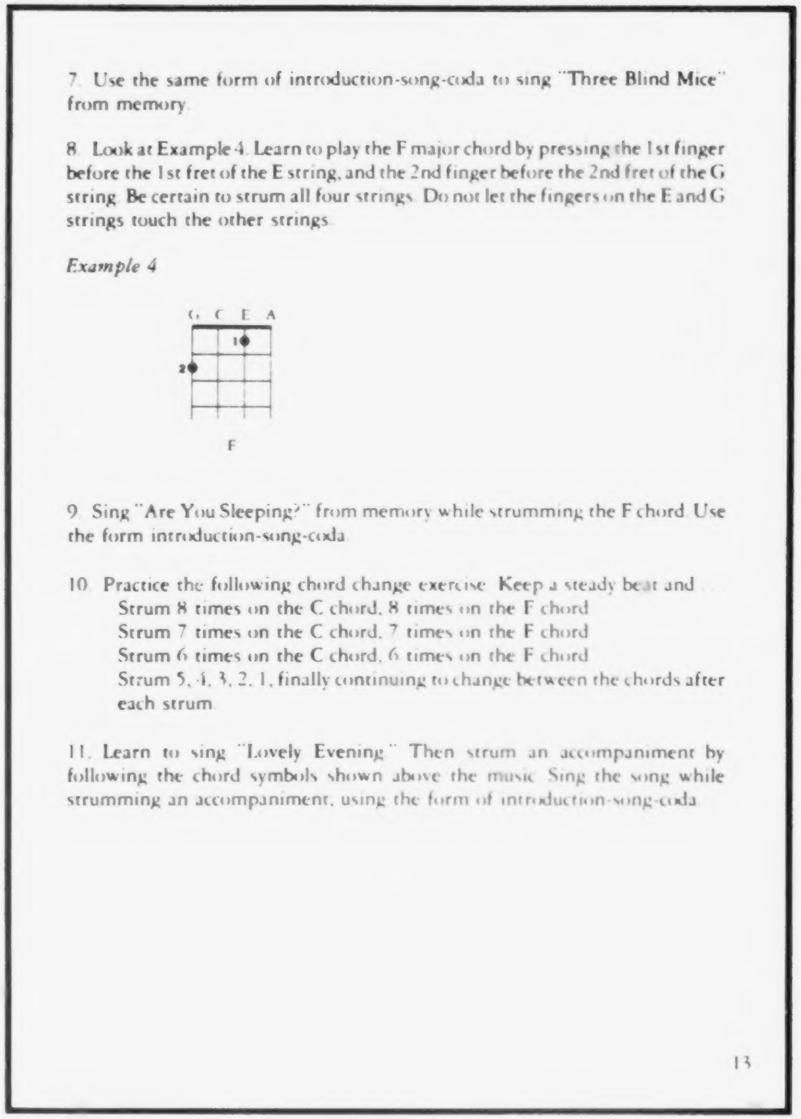
12. **FINGERING AND STRUMMING THE C^7 CHORD.** Help students learn to play the C^7 chord. They should practice strumming with the up and down motion used earlier for the C chord.

13. **STRUMMING CHORD CHANGES.** Follow the procedure in No. 10 above to help students practice strumming the F and C^7 chords.

14. **STRUMMING AND SINGING.** Teach students to sing "Skip To My Lou" then "Rock-a My Soul" while strumming to the beat. Later have them strum an alternating down and up motion for both songs.

15. **SINGING PARTNER SONGS WHILE STRUMMING.** Divide students into two groups and have them sing "Skip to My Lou" and "Rock-a My Soul" together as partner songs. They should use the form introduction-songs-coda for the performance.

16. **STRUMMING AND SINGING.** Teach students to sing "Old Texas" while strumming an accompaniment to the beat.



7. Use the same form of introduction-song-coda to sing "Three Blind Mice" from memory.

8. Look at Example 4. Learn to play the F major chord by pressing the 1st finger before the 1st fret of the E string, and the 2nd finger before the 2nd fret of the G string. Be certain to strum all four strings. Do not let the fingers on the E and G strings touch the other strings.

Example 4

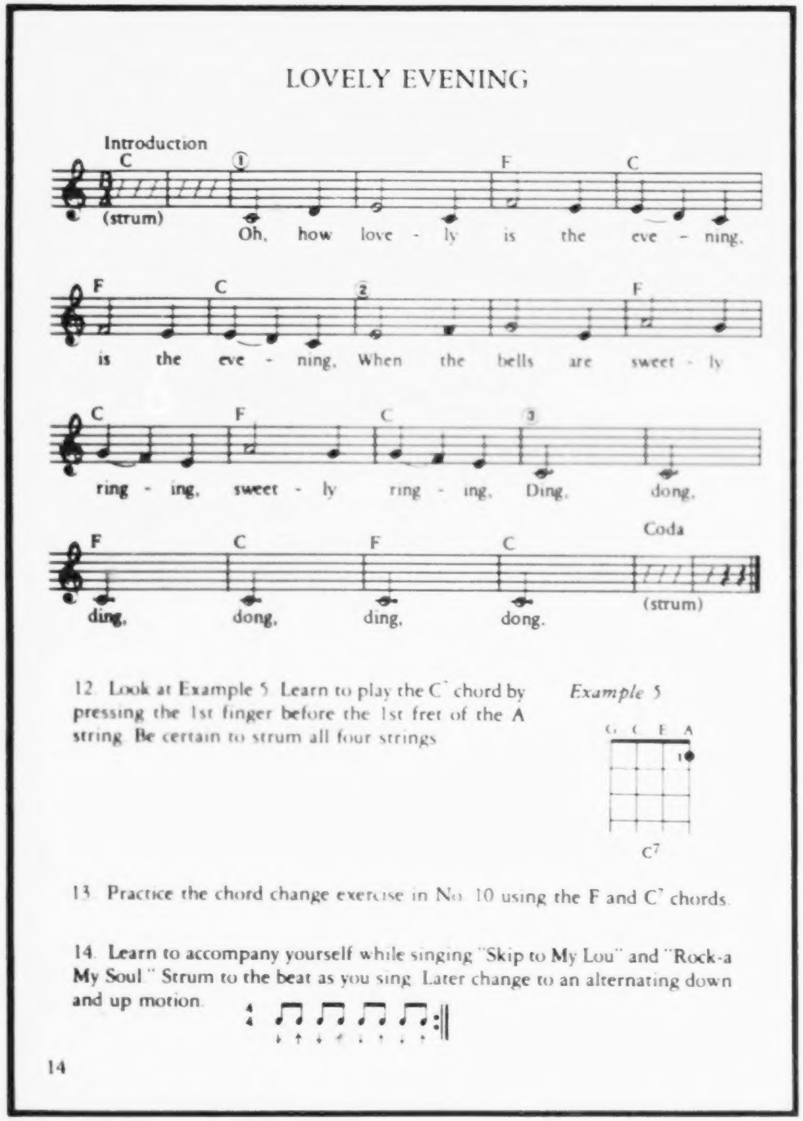
9. Sing "Are You Sleeping?" from memory while strumming the F chord. Use the form introduction-song-coda.

10. Practice the following chord change exercise. Keep a steady beat and:
Strum 8 times on the C chord, 8 times on the F chord
Strum 7 times on the C chord, 7 times on the F chord
Strum 6 times on the C chord, 6 times on the F chord
Strum 5, 4, 3, 2, 1, finally continuing to change between the chords after each strum.

11. Learn to sing "Lovely Evening." Then strum an accompaniment by following the chord symbols shown above the music. Sing the song while strumming an accompaniment, using the form of introduction-song-coda.

13

17. **FINGERING THE G^7 CHORD.** Help students learn to play the G^7 chord. Then use the procedure introduced earlier to have them practice strumming the C and G^7 chords.



LOVELY EVENING

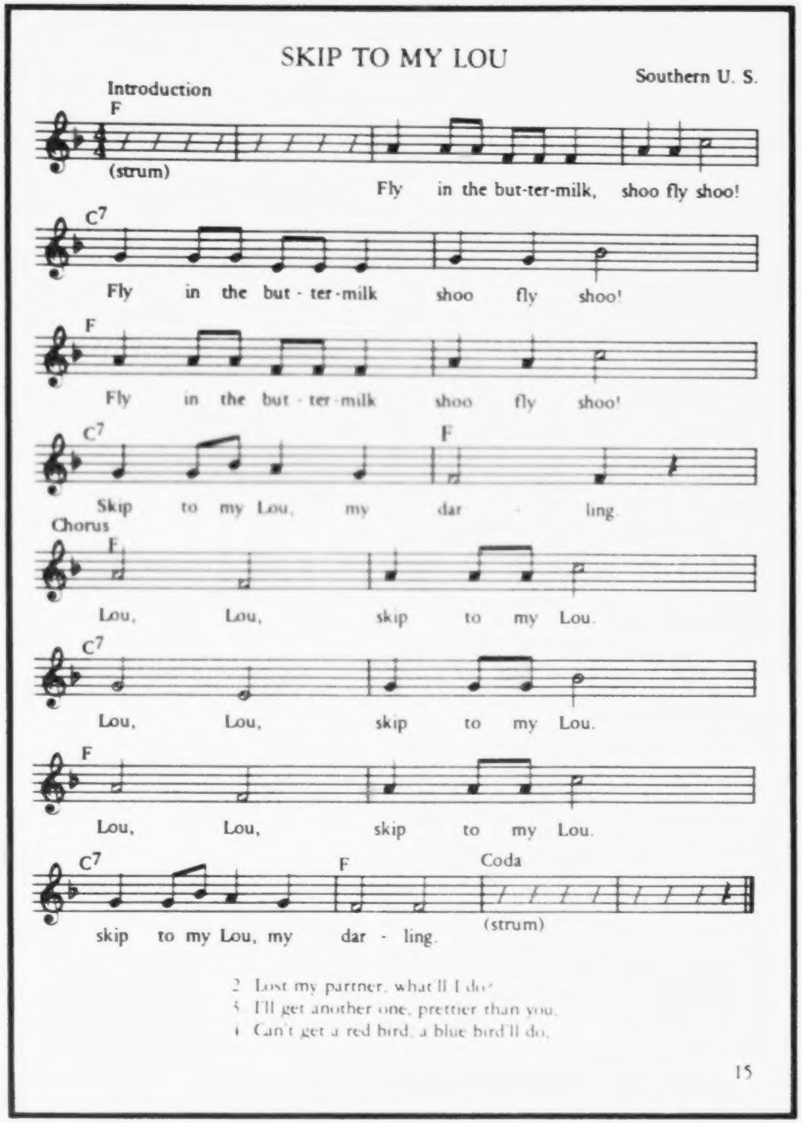
Introduction
C
(strum)
①
Oh, how love - ly is the eve - ning,
F
C
is the eve - ning, When the bells are sweet - ly
②
ring - ing, sweet - ly ring - ing, Ding, dong,
③
ding, dong, ding, dong.
Coda
(strum)
Example 5
G C E A
1
C^7

12. Look at Example 5. Learn to play the C^7 chord by pressing the 1st finger before the 1st fret of the A string. Be certain to strum all four strings.

13. Practice the chord change exercise in No. 10 using the F and C^7 chords.

14. Learn to accompany yourself while singing "Skip to My Lou" and "Rock-a My Soul." Strum to the beat as you sing. Later change to an alternating down and up motion.

14



SKIP TO MY LOU

Southern U. S.

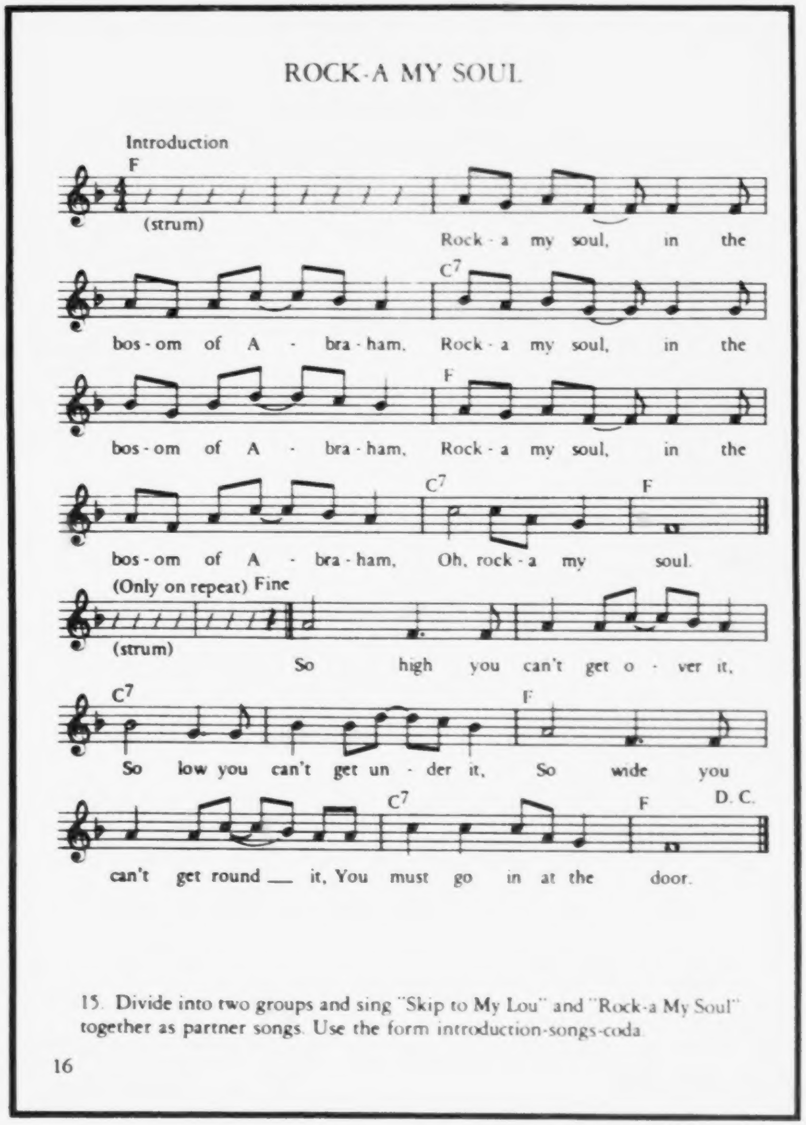
Introduction
F
(strum)
Fly in the but-ter-milk, shoo fly shoo!
C^7
Fly in the but - ter - milk shoo fly shoo!
Fly in the but - ter - milk shoo fly shoo!
Skip to my Lou, my dar - ling.
Chorus
Lou, Lou, skip to my Lou.
Lou, Lou, skip to my Lou.
Lou, Lou, skip to my Lou.
skip to my Lou, my dar - ling.
Coda
(strum)

2. Lost my partner, what'll I do?
3. I'll get another one, prettier than you.
4. Can't get a red bird, a blue bird'll do.

15

18. **STRUMMING AND SINGING.** Teach students to sing "Hey Lidee" while strumming an accompaniment. Explain that the *D.S. al Fine* means they should go back to the 𝄋 sign and continue until they reach the *Fine* (*D.S.* is an abbreviation for *del segno*).

19. **DETERMINING KEYS FOR SONGS.** Point out for students that the first and last chords for each song in this lesson identify the keys of the songs. Other songs in the book may not begin and end on the same chord. The final chord of a song however, will almost always indicate the key for the song.

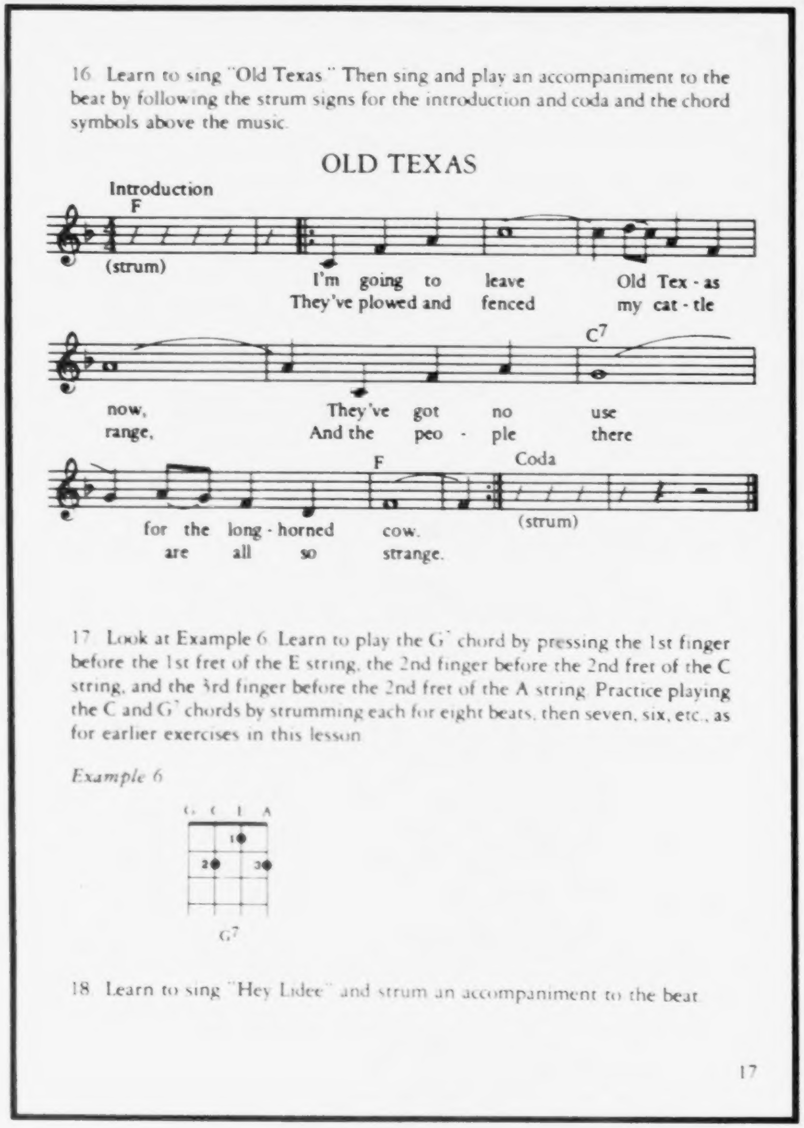


ROCK-A MY SOUL

Introduction
F
(strum)
Rock - a my soul, in the
bos - om of A - bra - ham, Rock - a my soul, in the
C7
bos - om of A - bra - ham, Rock - a my soul, in the
F
bos - om of A - bra - ham, Oh, rock - a my soul.
C7
F
(Only on repeat) Fine
(strum)
So high you can't get o - ver it,
C7
So low you can't get un - der it, So wide you
F
can't get round __ it, You must go in at the door.
C7
F
D. C.

15. Divide into two groups and sing "Skip to My Lou" and "Rock-a My Soul" together as partner songs. Use the form introduction-songs-coda.

16



16. Learn to sing "Old Texas." Then sing and play an accompaniment to the beat by following the strum signs for the introduction and coda and the chord symbols above the music.

OLD TEXAS

Introduction
F
(strum)
I'm going to leave Old Tex - as
They've plowed and fenced my cat - tle
now, They've got no use
range, And the peo - ple there
C7
for the long - horned cow.
are all so strange.
F
Coda
(strum)

17. Look at Example 6. Learn to play the G^7 chord by pressing the 1st finger before the 1st fret of the E string, the 2nd finger before the 2nd fret of the C string, and the 3rd finger before the 2nd fret of the A string. Practice playing the C and G^7 chords by strumming each for eight beats, then seven, six, etc., as for earlier exercises in this lesson.

Example 6

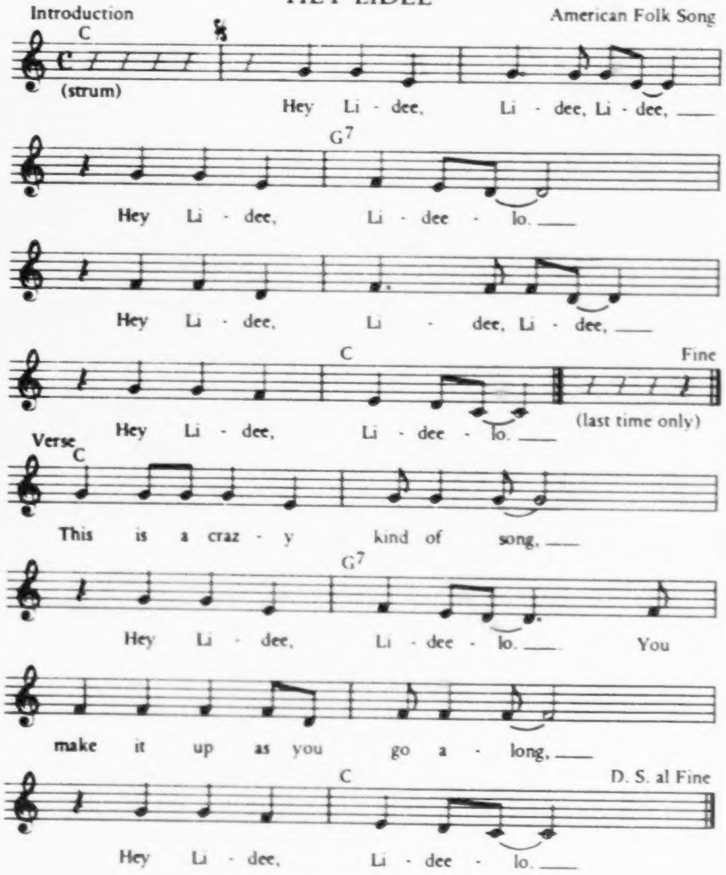
18. Learn to sing "Hey Lidee" and strum an accompaniment to the beat.

17

MATERIALS AND EQUIPMENT

Ukuleles
Pitch pipe, Resonator bells, or some other reference for tuning instruments
Cassette tape player
Cassette tape Side A: No. 8 "Are You Sleeping?," No. 9 "Lovely Evening," No. 10 "Skip to My Lou," No. 11 "Rock-a My Soul," No. 12 "Rock-a My Soul" with "Skip to My Lou," No. 13 "Old Texas," No. 14 "Hey Lidee"

HEY LIDEE


Introduction
American Folk Song
C
(strum)
Hey Li - dee, Li - dee, Li - dee,
G^7
Hey Li - dee, Li - dee - lo.
Hey Li - dee, Li - dee, Li - dee,
C
Fine
Hey Li - dee, Li - dee - lo.
(last time only)
Verse
C
This is a craz - y kind of song,
G^7
Hey Li - dee, Li - dee - lo. You
make it up as you go a - long,
C
D. S. al Fine
Hey Li - dee, Li - dee - lo.

2. First you sing a simple line,
Hey Lidee, Lidee-lo.
Then you try to make it rhyme,
Hey Lidee, Lidee-lo.

19. The songs you learned to sing in this lesson began and ended on chords that represent the keys for the songs. "Hey Lidee" began and ended on the C chord; the song is in the key of C. "Rock-a My Soul" and "Skip to My Lou" are in the key of F. Learn to sing these two songs in the key of C by using the C and G^7 chords in place of the F and C^7 chords as indicated in the music.

[redacted]

CONCEPTS

Tone: Loudness (Crescendo, Decrescendo), Pitch
Tonality: Major, Minor, Scale
Texture: Ostinato, Round
Melody: Phrase, Contour
Rhythm: Beat

STUDENT OBJECTIVES

Sing a song using crescendo and decrescendo to demonstrate recognition of upward and downward contours of phrases

Differentiate aurally between major and minor scales

Sing an ostinato as an accompaniment to a song

Perform body movements for different phrases of a song in time with a steady beat

Perform a song as a round while using body movements, and perform the movements without singing

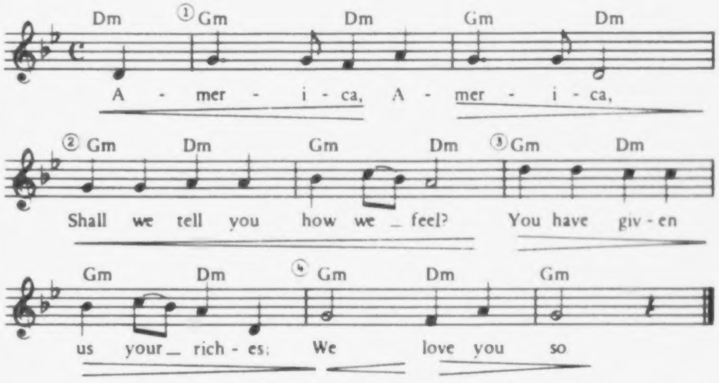
ACTIVITIES

1. **SINGING, INTERPRETING.** Teach students to sing "America, America." Then draw the symbols for crescendo (<) and decrescendo (>) on the chalkboard. Have students practice interpreting these by singing one tone or producing some other kind of sound. Eventually guide them to use crescendo and decrescendo in singing and interpreting the different phrases of the song.

2. **SINGING, LISTENING.** Play the G minor scale on resonator bells (G, A, B♭, C, D, E♭, F, G) while students match each pitch using the syllable "la." Use the same procedure to have them sing the G major scale (G, A, B, C, D, E, F♯, G). Guide them to identify the scales as major and minor, and to determine which of the scales has the same sound as the melody of "America, America" (G minor).

Lesson 6

AMERICA, AMERICA


Dm
① Gm
Dm
Gm
Dm
A - mer - i - ca, A - mer - i - ca,
② Gm
Dm
Gm
Dm
③ Gm
Dm
Shall we tell you how we _ feel? You have giv - en
Gm
Dm
④ Gm
Dm
Gm
us your _ rich - es; We love you so

America, America. Traditional. From *The Music Book* by Eunice Boardman and Barbara Andress. Copyright 1981 by Holt, Rinehart and Winston, Publishers.

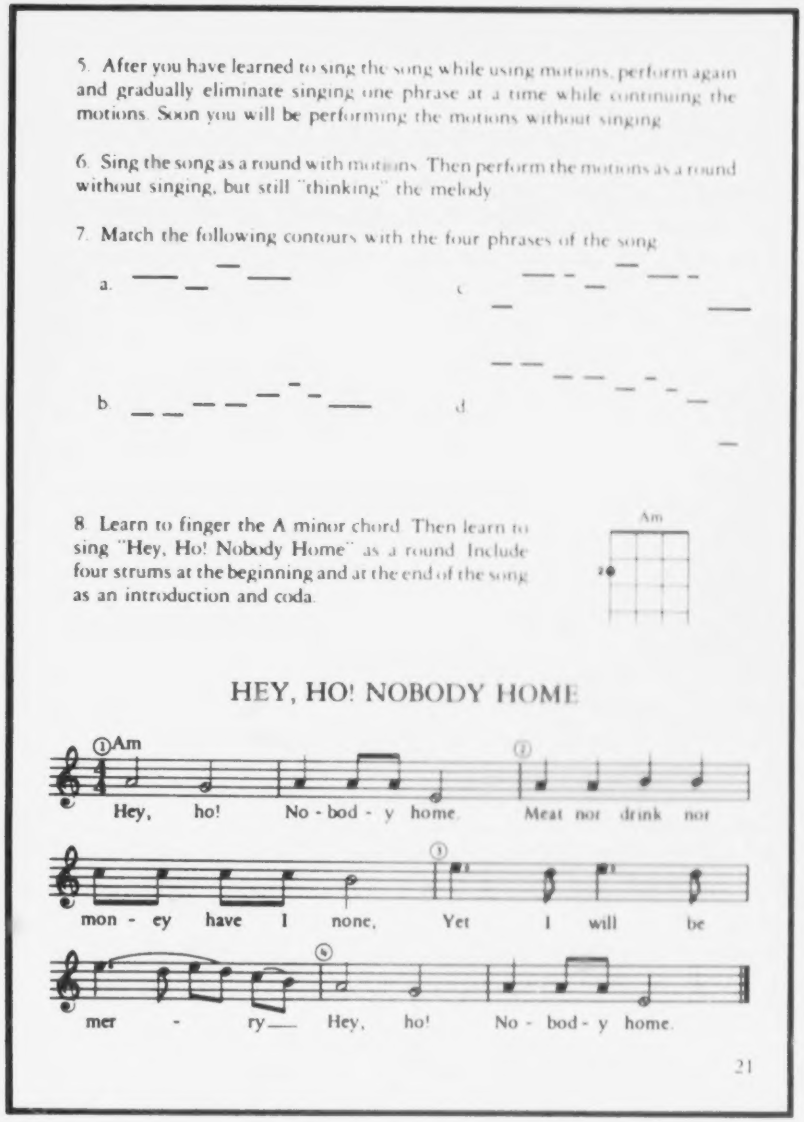
After Learning to Sing "America, America" . . .

1. Sing the song again using crescendo (<) and decrescendo (>). As the pitches in the melody move upward, gradually become louder. As the pitches move downward, gradually become softer.

2. Listen and sing on "la" as two different scales are played on resonator bells. Decide which of the scales sounds major, which sounds minor. Then decide which scale represents the pitches of "America, America."

3. Add an ostinato for another performance of the song by selecting one of the two-measure phrases to repeat over and over while the entire melody is sung.

4. Add body movements for a performance of the song to help identify the four phrases. Clap your hands above your heads to the beat for the first phrase. Snap your fingers to the beat for phrase two. Slap your thighs to the beat for the third phrase. Use both hands to tap your shoulders to the beat for the fourth phrase.



5. After you have learned to sing the song while using motions, perform again and gradually eliminate singing one phrase at a time while continuing the motions. Soon you will be performing the motions without singing.

6. Sing the song as a round with motions. Then perform the motions as a round without singing, but still "thinking" the melody.

7. Match the following contours with the four phrases of the song.

8. Learn to finger the A minor chord. Then learn to sing "Hey, Ho! Nobody Home" as a round. Include four strums at the beginning and at the end of the song as an introduction and coda.

HEY, HO! NOBODY HOME

3. **SINGING OSTINATO WITH MELODY.** Have one group of students sing the fourth phrase over and over as an ostinato while another group sings the melody of the entire song. The ostinato also could be used as an introduction and coda. Explain that an ostinato is a repeated brief melody or rhythm pattern used as an accompaniment.

4. **SINGING, MOVING.** Teach students to perform the four different body movements identified in their texts. Rehearse them in performing the movements with a steady beat. Eventually have them select one movement for each phrase of the song and perform them while singing.

5. **MOVING.** After students can sing the song and perform the movements, have them do the movements only without singing while keeping a steady beat.

6. **MOVING WHILE "THINKING" MELODY.** Divide the students into four groups for the four parts of the round. After singing the song as a round, they are to perform the movements as a round while "thinking" the melody or "singing inside themselves."

7. **SINGING CONTOURS.** Guide students to recognize the contours for the four phrases. You might draw the contours on the chalkboard and have students sing the corresponding phrases while tracing the contours with your finger or a pointer.

8. **PLAYING, SINGING.** Teach students to play the A minor chord on ukulele and sing "Hey, Ho! Nobody Home" as a round while strumming.

MATERIALS AND EQUIPMENT

Resonator bells
Ukuleles
Cassette tape player
Cassette tape Side A: No. 15 "America, America," No. 16 "Hey, Ho! Nobody Home"

[redacted]

CONCEPTS

Tone: Pitch, Duration (♩, 𝅗𝅥, 𝅗𝅥., 𝅝, 𝄽)
Rhythm: Beat, Meter, Tempo
Tonality: Key, Scale, Tonic
Melody: Conjunct, Disjunct

STUDENT OBJECTIVES

Play the C scale on recorder
Read and play notation in $\frac{3}{4}$ and $\frac{4}{4}$ meters that includes ♩, 𝅗𝅥, 𝅗𝅥., 𝅝, 𝄽, 𝄂 symbols

ACTIVITIES

If your students have already developed skill in playing recorder, you may want to omit this lesson or use some of the procedures for review purposes. If your students have not played recorder previously, it is suggested that you permit them to experiment and produce sounds on the instrument for a brief period before beginning the activities.

1. **LEARNING ABOUT THE RECORDER.** Review with students the background information on the recorder. You may want to have several students find additional information from the library or another source and give a report to the class.

2. **HOLDING THE RECORDER.** Review with students the procedures for holding the recorder.

3. **BREATHING AND BLOWING.** Ask students to practice blowing softly and produce tones. They should not cover any of the holes on the instrument. Provide individual help if some produce high, shrill sounds.

Lesson 7

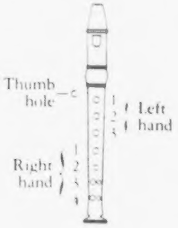
LET'S PLAY THE RECORDER!

1. **BACKGROUND.** The recorder was first developed about 500 years ago. It was a very popular instrument until the eighteenth century when the new, large concert halls made it difficult to hear its soft, mellow sounds. Today many people are interested in ancient instruments and it is again becoming very popular. Recorders are made in different sizes (soprano, alto, tenor, bass). When they are played together the group is called a *consort*.

2. **HOLDING THE INSTRUMENT.**

- Hold the recorder at about a 45° angle from your body
- Place the tip of the mouthpiece between your lips (not between the teeth)
- Use your left hand to cover the thumb hole on the back and top three holes on the front of the instrument
- Use your right hand to cover the four remaining front holes (including the double holes)
- Use your right thumb to help balance the instrument

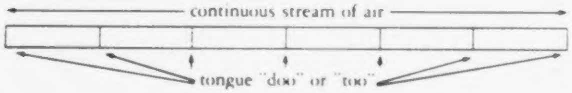
Example 7



3. **BREATHING AND BLOWING.** Take a deep breath by letting the air first fill your stomach area and then your chest. As you blow on the instrument to let the air escape, blow very lightly. If you blow too hard you will produce a shrill, piercing sound.

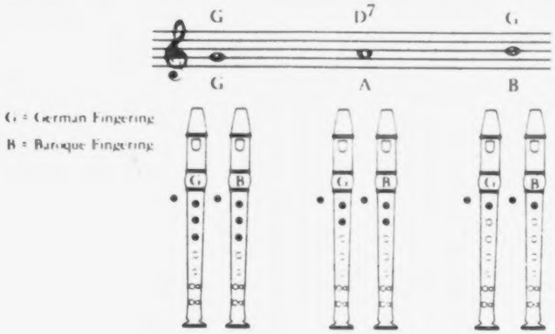
4. **TONGUING.** Take in air, then blow a steady, gentle stream and say "doo" or "too" several times. As you do this you are tonguing and articulating the sound. Use this same procedure to articulate sound while blowing into the instrument.

Example 8



5. **PLAYING THE PITCHES G, A, B.** Look at the chart that follows and learn to finger the three different pitches. Make certain that the holes indicated are completely covered by the pads of your fingers.

Example 9



Tongue each pitch eight times to a steady beat. Begin with G.

4. **TONGUING.** Have students practice the tonguing procedures first without blowing into the instrument, then with the instrument with no holes covered. You might draw Example 8 on the chalkboard and trace the representation of the air stream with your finger or a pointer.

5. **PLAYING G, A, B.** Ask students to look at Example 9 and learn the fingerings for G, A, and B. The example includes fingerings for both the German and Baroque (English) systems. Make certain you know which instruments students have before they begin playing. Have them practice tonguing each pitch eight times to a steady beat as you play the chords above the notes on autoharp, ukulele, or piano. Begin with G.

6. **PLAYING, READING NOTATION.** Use autoharp, ukulele, or piano to play the chords to a steady beat as students play the four exercises in Example 10. Review note values (♩ , 𝅗𝅥 , 𝅝) and counting procedures as needed.

7. **PLAYING A SONG.** Continue to play chords to a steady beat as students play "Au Clair de la Lune" and other songs in this lesson. Also check periodically for correct playing techniques. As difficulties arise--such as learning the fingering for a new note--have students work in pairs briefly to check each other. The greatest difficulties students will experience are (a) blowing too hard for the low pitches, and (b) failing to cover the holes completely with the pads of fingers.

8. **PLAYING F.** When students are able to produce the note F, have them practice tonguing the note to a steady beat. Emphasize the need to blow softly for the lower tones on the instrument.

9. **PLAYING AN EXERCISE.** Encourage students to listen to each other and try to play their sounds together as you play the chords to a steady beat.

10. **PLAYING "FAIS DODO."** Help students learn to count the note durations in a meter of three's and the 𝅗𝅥. in the last measure.

11. **PLAYING E, D, C.** Provide students ample time to practice the coordination required to cover the holes while blowing softly. It is recommended that you have students work in pairs to check each other.

12. **PLAYING AN EXERCISE.** Encourage students to continue counting silently as they play.

13. **PLAYING A SONG IN A NEW KEY.** After students have learned to play "Au Clair de la Lune" in a new key, ask them to compare the music with the earlier version in No. 7. Point out that there are different tonic pitches--the ending notes--for the two versions of the song.

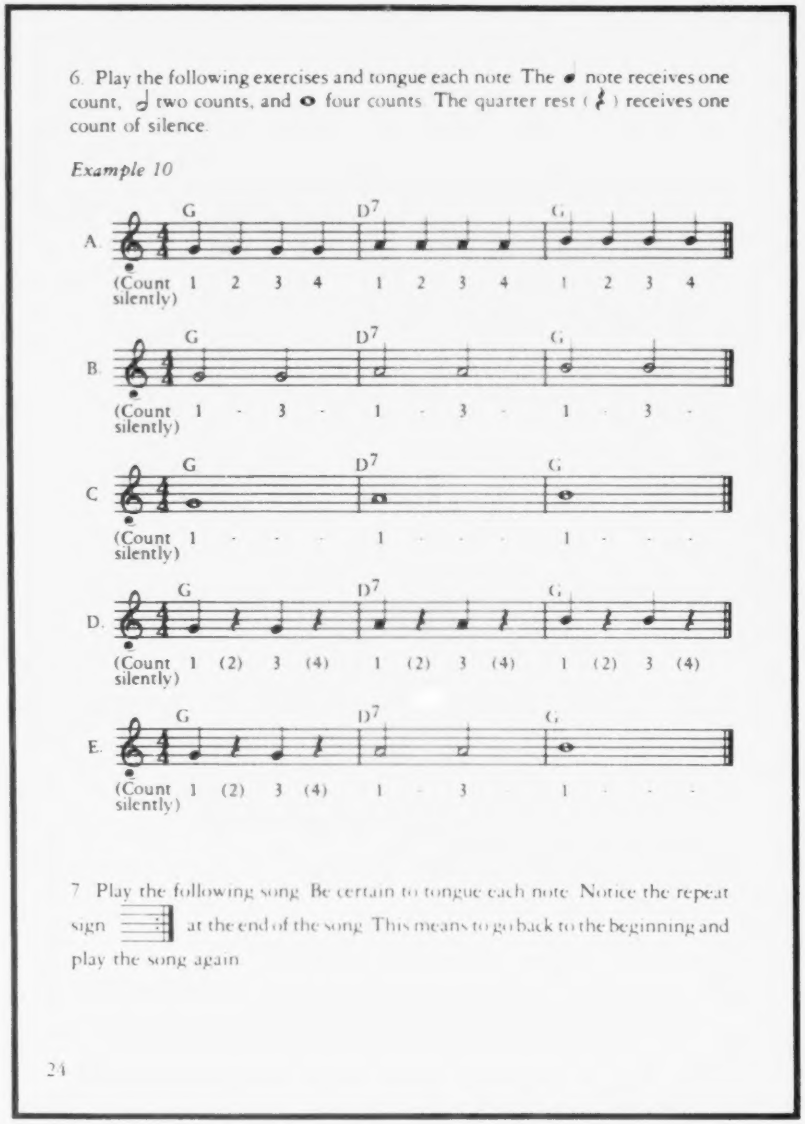
14. **PLAYING HARMONY AND MELODY PARTS.** After students have practiced playing the parts separately, divide them into two groups and play the parts together. Emphasize the need for the melody to be heard in the foreground, the harmony part as a background to the melody.

15. **PLAYING "MY LITTLE DUCKLINGS."** As students learn to play new songs, have them pause briefly to work on tonguing and articulating sounds together as an ensemble.

16. **PLAYING C^1 AND THE C MAJOR SCALE.** Have students play the C major scale after they have learned to play C^1. You should play the accompanying chords indicated in the music.

17. **PLAYING "THE BELLS."** As students learn to play "The Bells," you may need to isolate certain parts of the song for repetitive practice (such as measures 3 and 4). Fingering the recorder is easier when the notes move by steps, but sometimes difficult when skips between notes are required. After students have learned to play "The Bells," ask them to locate in the music where the C major scale is included.

Note: As time permits, divide students into two groups (recorder, ukulele) and play again the exercises and songs that include chords they are able to play on ukulele. Have students switch instruments to provide an opportunity for performance on both.



6. Play the following exercises and tongue each note. The ♩ note receives one count, 𝅗𝅥 two counts, and 𝅝 four counts. The quarter rest (𝄽) receives one count of silence.

Example 10

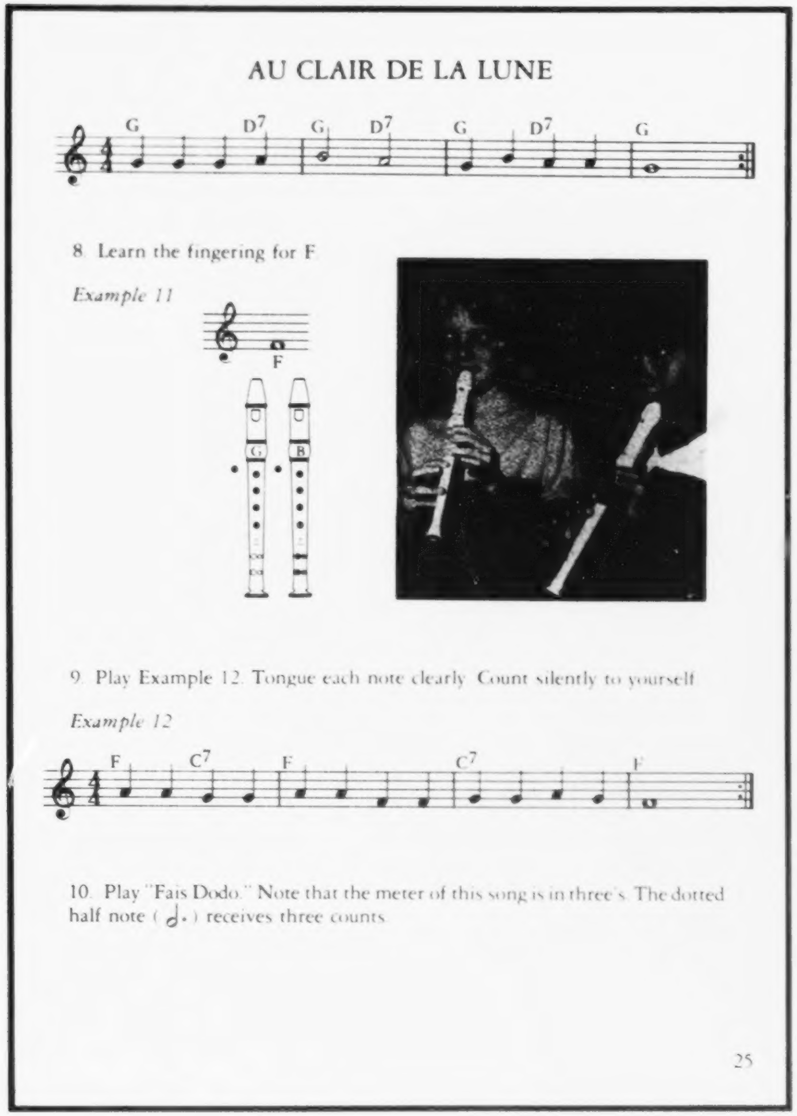
A.
G
D7
G
(Count silently) 1 2 3 4 1 2 3 4 1 2 3 4
B.
G
D7
G
(Count silently) 1 - 3 - 1 - 3 - 1 - 3 -
C.
G
D7
G
(Count silently) 1 - - - 1 - - - 1 - - -
D.
G
D7
G
(Count silently) 1 (2) 3 (4) 1 (2) 3 (4) 1 (2) 3 (4)
E.
G
D7
G
(Count silently) 1 (2) 3 (4) 1 - 3 - 1 - - -

7. Play the following song. Be certain to tongue each note. Notice the repeat sign 𝄇 at the end of the song. This means to go back to the beginning and play the song again.

24

MATERIALS AND EQUIPMENT

Recorders
Ukuleles
Ukulele, autoharp, or piano for use by the teacher



AU CLAIR DE LA LUNE

G
D7
G
D7
G
D7
G

8. Learn the fingering for F.

Example 11

F
G
B

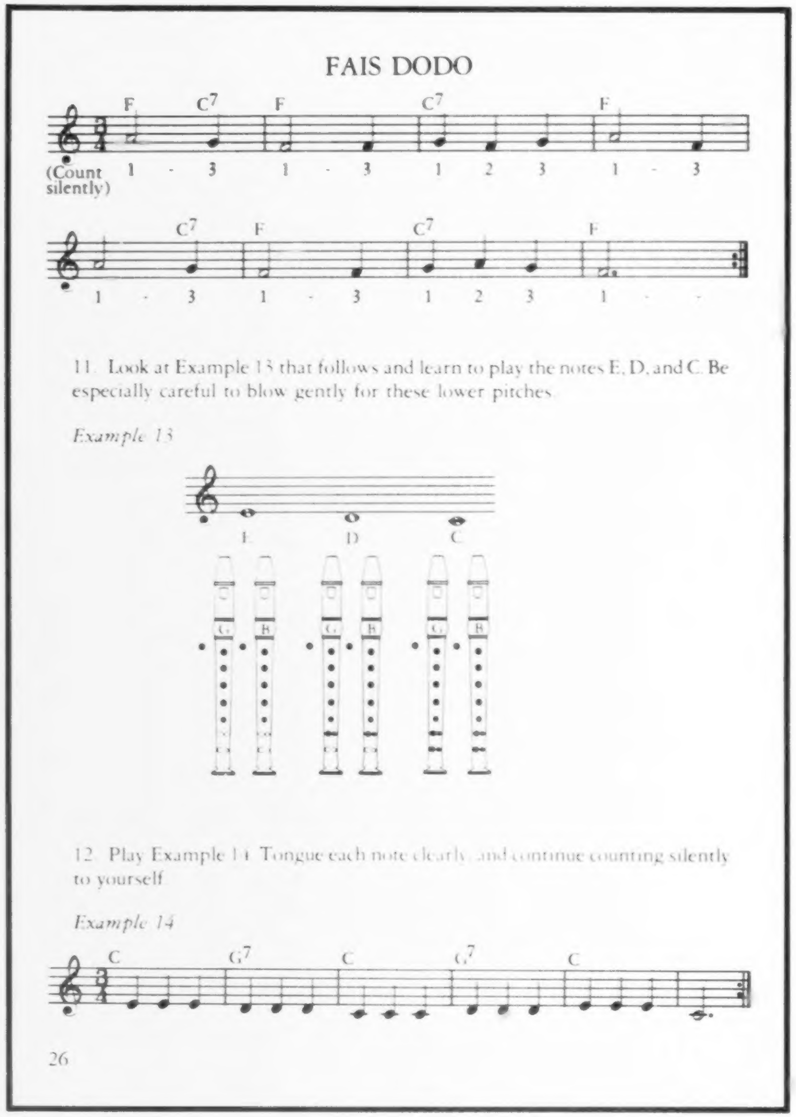
9. Play Example 12. Tongue each note clearly. Count silently to yourself.

Example 12

F
C7
F
C7
F

10. Play "Fais Dodo." Note that the meter of this song is in three's. The dotted half note (𝅗𝅥.) receives three counts.

25



FAIS DODO

F
C7
F
C7
F
(Count silently)
1 - 3 1 - 3 1 2 3 1 - 3
C7
F
C7
F
1 - 3 1 - 3 1 2 3 1 - -

11. Look at Example 13 that follows and learn to play the notes E, D, and C. Be especially careful to blow gently for these lower pitches.

Example 13

E
D
C
G
B

12. Play Example 14. Tongue each note clearly, and continue counting silently to yourself.

Example 14

C
G7
C
G7
C

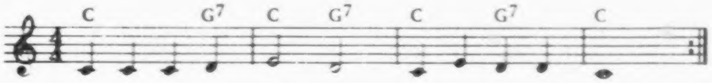
26

Cassette tape player

Cassette tape Side A: No. 17 "Au Clair de la Lune" (Key of F), No. 18 "Fais Dodo," No. 19 "Au Clair de la Lune" (Key of C), No. 20 "Fais Dodo" (with harmony), No. 21 "My Little Ducklings," No. 22 "The Bells"

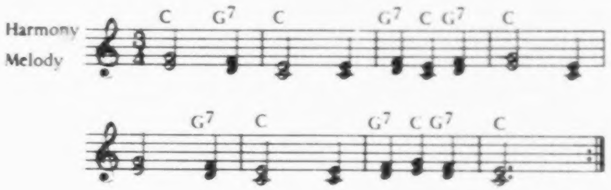
13. Play "Au Clair de la Lune" in a new key. You played it earlier in the key of G. This version is changed to the key of C.

AU CLAIR DE LA LUNE


C
G7
C
G7
C
G7
C

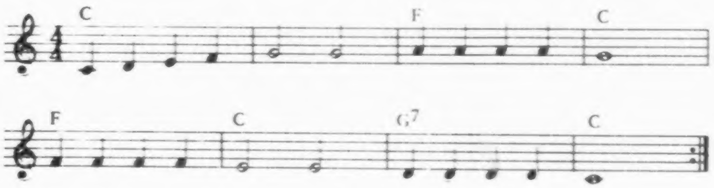
14. Play both parts of "Fais Dodo" in a new key. Practice each part separately, then divide into two groups. The top notes are the harmony part and should be played softer than the melody, which is the bottom notes.

FAIS DODO


Harmony
Melody
C
G7
C
G7
C
G7
C
G7
C
G7
C
G7
C

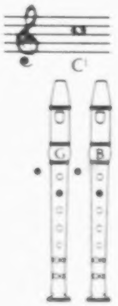
15. Play "My Little Ducklings." Tongue each note clearly and exactly on the beat.

MY LITTLE DUCKLINGS

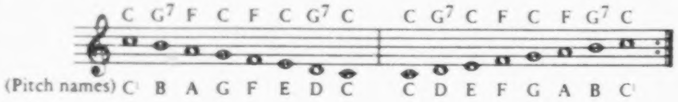


16. Look at Example 15 and learn to play the high C. Then learn to play the C scale in Example 16. Blow gently as you play the lower notes. Also make certain that the pads of your fingers completely cover the holes.

Example 15

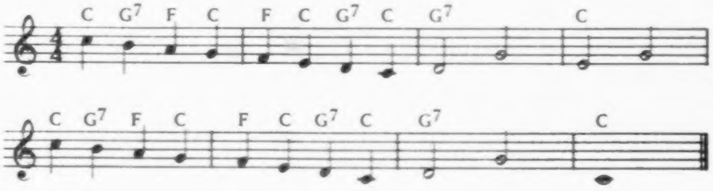


Example 16


C G7 F C F C G7 C
C G7 C F C F G7 C
(Pitch names) C' B A G F E D C
C D E F G A B C'

17. Play "The Bells." Notice in the first two measures that the notes move by step (conjunct) and sound the same as the C major scale. Notice in measures three, four, and seven that the notes move by skip (disjunct). You may need to practice some of the measures separately before playing the entire song.

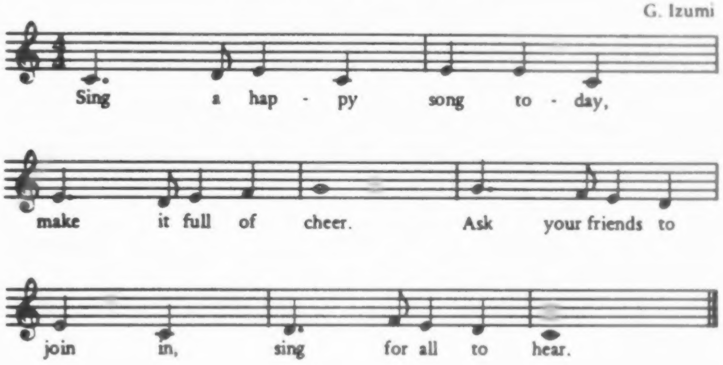
THE BELLS


C
G7
F
C
F
C
G7
C
G7
C
C
G7
F
C
F
C
G7
C
G7
C

Lesson 8

SING A HAPPY SONG

G. Izumi

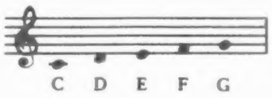

Sing a hap - py song to - day,
make it full of cheer. Ask your friends to
join in, sing for all to hear.

After Learning to Sing "Sing a Happy Song" . . .

1. Listen as your teacher alternates strumming the C and G^7 chords on the ukulele. Strum your ukulele and match the chords as your teacher plays them.

2. Learn to play an accompaniment for "Sing a Happy Song" using the C and G^7 chords. Since the chords are not shown on the music, you must listen to the melody and let your ears tell you which chord to play.

3. Review the fingerings for the following notes, then learn to play the song on recorder.



4. Divide into two groups (recorder, ukulele) and perform the song

CONCEPTS

Harmony: Chord, Chord Progression
Tonality: Major, Minor, Key
Tone: Timbre, Loudness
Rhythm: Tempo, Beat
Texture: Accompaniment

STUDENT OBJECTIVES

Play by ear on ukulele a chord progression for a song
Play by ear on recorder a song in a minor key
Make a musical plan for a spooky arrangement of a song
Evaluate the results of a recorded performance
Compose a four-measure melody playable on recorder

ACTIVITIES

1. **SINGING, PLAYING UKULELE.** Use an ukulele, autoharp, or piano accompaniment to teach students the song. When they know the song, alternate strumming the C and G^7 chords on ukulele. Have students strum ukuleles and change chords to match the chords as you play them.

2. **PLAYING AN UKULELE ACCOMPANIMENT BY EAR.** Help students learn by ear to play an ukulele accompaniment for the song (without the aid of chord symbols). The C chord may be played for all measures of the song with the exception of the next to the last measure, where G^7 is needed.

3. **PLAYING RECORDER.** Refer students to the C scale in Lesson 7 to review the fingerings for each note. After the review, help students learn to play the song on recorder. You might use autoharp as an accompaniment to maintain a beat.

4. **PLAYING RECORDER AND UKULELE.** When the students know the song, divide them into two groups and have them alternate playing recorder and ukulele.

5. **PLAYING A SONG ON RECORDER BY EAR.** Help students learn to play the $E^\flat$. Then, substituting the $E^\flat$ for the E in "Sing a Happy Song," invite them to play the song by ear in a minor key. If you strum an accompaniment of Cm and G^7 chords on autoharp or ukulele this will help them play by ear. The fingering for Cm is given in Example 17 in the student text.

6. **SINGING, PLAYING AN ACCOMPANIMENT BY EAR.** After students have learned to finger the Cm chord and practiced strumming, have them sing the song and strum by ear an accompaniment that includes the Cm and G^7 chords.

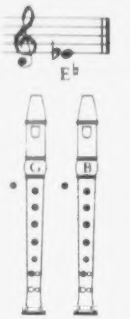
7. **PLANNING AND PERFORMING A SPOOKY SONG.** Guide students to plan and then perform a "spooky" arrangement of a song. Encourage original ideas; try out their suggestions. Use the following to stimulate thought only if they need help.

tempo (very slow speed)
change song text (spooky theme)
change title
loudness level (dependent upon song text)
add other sounds (rhythm instruments, other available sound sources, mouth and body sounds)
voice timbre (singing with squeaky, shaky voice)
room environment (turn off the lights)
minor key
surprise ending to the song (loud BOO!, etc.)

Make a tape recording of the performance. Play the tape and involve students in a discussion about what they would change to improve the arrangement and the performance.

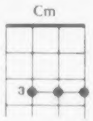
8. **COMPOSING.** Have students copy the notation given in their texts and then complete the composition. Remind them that the total note values for each measure should equal four beats, and to use only the pitches C, D, E, F, and G. They should learn to play their compositions on recorder. Select some to be played for the class by you or one of the more capable students.

5. Learn the fingering for $E^\flat$. Then play the song by ear (without looking at the music), substituting the $E^\flat$ for E. The song will now be in a minor key rather than a major key.



6. Learn the fingering for the Cm chord. Then sing the song and accompany your singing using the Cm and G^7 chords.

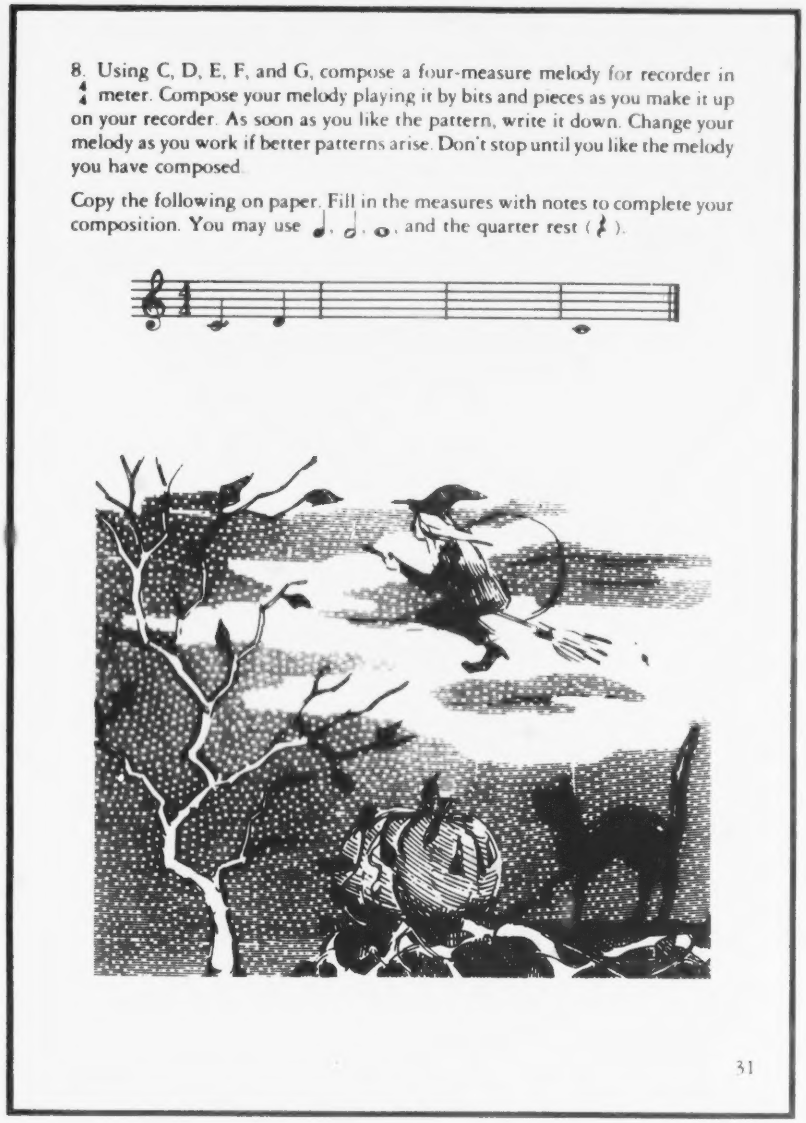
Example 17



7. Imagine that it is a dark, Halloween night, and you would like to have a spooky song to accompany a ghost story you are going to tell. Discuss the following possibilities for making the song sound spooky.

tempo: should the song be faster or slower?
loudness level: should it be louder or softer?
addition of sound effects: what sounds are spooky?
voice timbres: can your voice sound spooky?
room environment: what makes a place seem spooky?
song title: can the song's title suggest spookiness?
major or minor sound: does the major or the minor (E or $E^\flat$) sound spookier?
song text: what words would suggest spookiness?

Experiment with these possible changes. Then perform the song and make a recording. Listen to the tape and evaluate your performance.



8. Using C, D, E, F, and G, compose a four-measure melody for recorder in $\frac{4}{4}$ meter. Compose your melody playing it by bits and pieces as you make it up on your recorder. As soon as you like the pattern, write it down. Change your melody as you work if better patterns arise. Don't stop until you like the melody you have composed.

Copy the following on paper. Fill in the measures with notes to complete your composition. You may use ♩, 𝅗𝅥, 𝅝, and the quarter rest (𝄽).

MATERIALS AND EQUIPMENT

Autoharp
Ukuleles
Recorders
Tape recorder
Cassette tape player
Cassette tape Side A: No. 23 "Sing a Happy Song" (major key), No. 24 "Sing a Happy Song" (minor key)

CONCEPTS

Tone: Timbre (Instruments of the Orchestra)

STUDENT OBJECTIVES

Identify by sight and sound the instruments of the orchestra

List the instruments of the orchestra by families

ACTIVITIES

Become familiar with the information in the brochure and the filmstrips prior to involving students in activities. Display poster pictures of instruments grouped by families if they are available. If your students have had sufficient experience identifying the instruments of the orchestra by sight and sound, begin at No. 3, and have them listen only to side 2 of the recording as they complete the Worksheet.

1. **LISTENING, IDENTIFYING STRING AND WOODWIND TIMBRES.** Play the first band of side 1, "Meet the Instruments" as you show the filmstrip "Strings and Woodwinds." (Approximately 20 minutes in length.) Although the room will be dark and the names of instruments are given in the filmstrip, have students write down the names of the instruments in the order that they are presented. This will help to focus concentration and serve as a drill in learning to identify and spell the names of the instruments.

2. **LISTENING, IDENTIFYING BRASS AND PERCUSSION TIMBRES.** Play the second band of side 1 as you show the filmstrip "Brass and Percussion." (Approximately 10 minutes in length.) Follow the same procedures as for No. 1 above. Then review any segments of side 1 and/or the filmstrips you believe students should experience again.

Lesson 9

1. Listen to the recorded examples of instrument sounds as you watch the filmstrip. Write on a sheet of paper, in the order that they are presented, the names of the instruments in the string and woodwind families.

2. Listen again as you watch the filmstrip and write on a sheet of paper, in the order that they are presented, the names of the instruments in the brass and percussion families.

3. Look at Worksheet No. 1. Listen to the recorded examples of instrument sounds, and write the letters of the instruments you hear in the blank spaces.

4. Be prepared to list the instruments of the orchestra by family groups on another day.

Maestro Donald Johanos and the Honolulu Symphony Orchestra

3. **LISTENING, COMPLETING WORKSHEETS.** Give students copies of the Worksheet. Tell them that as they listen to instruments by family, they should write the letters of the instruments in the blank spaces in the order that they are heard. There are four bands on side 2 of the recording; approximate times are: Strings (3 minutes), Woodwinds (7 minutes), Brass (2 minutes), and Percussion (3 minutes). The entire listening activity will last about 15 minutes. You may need to play the recording a second time so they can verify their answers, if this is their first experience in identifying instruments by sound. Answers for the Worksheet items follow.

1. E
2. C
3. D
4. B
5. A
6. J
7. H
8. K
9. I
10. N
11. G
12. M
13. F
14. L
15. O
16. Q
17. R
18. P
19. X
20. AA
21. DD
22. U
23. S
24. T
25. W
26. Z
27. CC
28. BB
29. Y
30. V

4. **LISTING FAMILIES OF INSTRUMENTS FROM MEMORY.** As reinforcement on another day, have students list the instruments of the orchestra by family groups.

MATERIALS AND EQUIPMENT

Phonograph
Recording of "Meet the Instruments," Bowmar/Noble Publishers Inc., No. 124
Poster pictures of instruments
Duplicated copies of Worksheet No. 1

[redacted]

CONCEPTS

Form: Section, Ternary (ABA)
Tonality: Major, Minor
Rhythm: Rhythm Pattern, Syncopation, Melodic Rhythm, Beat
Texture: Unison
Harmony: Simultaneous Tones, Chord, Chord Progression

STUDENT OBJECTIVES

Identify sections as major or minor

Identify the form of a song as ternary (ABA)

Demonstrate through performance understanding of beat, melodic rhythm, rhythm pattern, and syncopation

Identify melody and harmony parts sung together as simultaneous tones

Evaluate performance to judge balance and ensemble articulation

ACTIVITIES

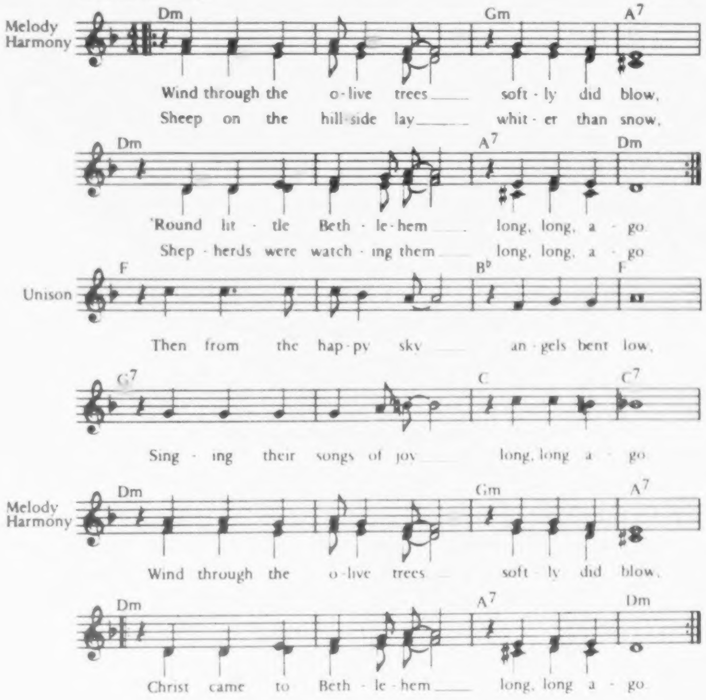
1. **SINGING, ANALYZING FOR FORM, IDENTIFYING MAJOR AND MINOR.** Teach students to sing the melody of the song. Then guide them to discover that there are three sections in the song (ternary form, ABA). Help them recognize that the A sections are in minor, the B section in major.

2. **PERFORMING AND LOCATING EXAMPLES OF SYNCOPATION.** Divide the class into two groups and teach them to play the rhythms in Example 18. You might check your own interpretation of the rhythm patterns for voices by singing to yourself the following measures in the melody.

Lesson 10

WIND THROUGH THE OLIVE TREES

Traditional Words
Lois Gordon


Melody
Harmony
Dm
Gm
A7
Wind through the o - live trees soft - ly did blow,
Sheep on the hill - side lay whit - er than snow,
Dm
A7
Dm
'Round lit - tle Beth - le - hem long, long, a - go.
Shep - herds were watch - ing them long, long, a - go.
Unison
F
B♭
F
Then from the hap - py sky an - gels bent low,
G7
C
C7
Sing - ing their songs of joy long, long a - go.
Melody
Harmony
Dm
Gm
A7
Wind through the o - live trees soft - ly did blow,
Dm
A7
Dm
Christ came to Beth - le - hem long, long a - go.

"Wind Through the Olive Trees" by Lois Gordon. Copyright 1980 Honolulu Hawaii. Used by permission.

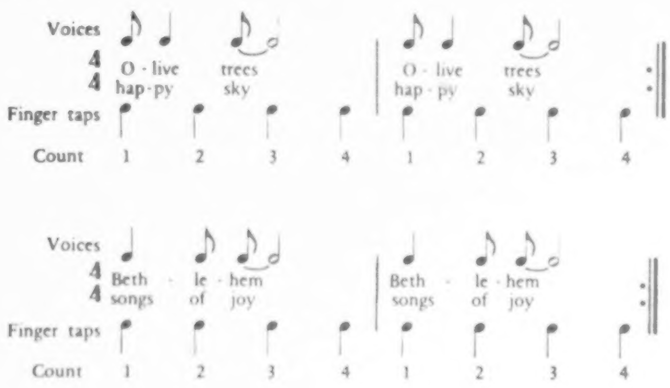
After Learning to Sing "Wind Through the Olive Trees" . . .

1. Sing the song again and determine how many sections it includes, and whether the sections sound major or minor. Then select one of the following to describe the song's form.

a. AB b. ABC c. ABA d. ABCA

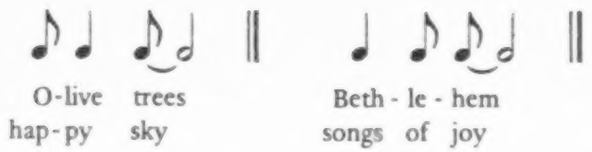
2. Divide into two groups and learn to read and play the following rhythm patterns. One group should tap desk tops or books with fingers while the other group chants the words.

Example 18



Notice in Example 18 that the patterns for voices did not always occur on the beats. When notes in music occur off the normal beat pattern, the result is syncopation. Locate examples of syncopation in "Wind Through the Olive Trees."

3. Divide into two groups again. One group should tap the beat with fingers on books or desk tops while the other group hits pencils together for the rhythm of the song's melody (melodic rhythm). Sing the song while performing the tapping and clicking sounds.



Use these words and rhythms to help students locate examples of syncopation in the song.

3. **PERFORMING MELODIC RHYTHM AND BEAT.** Divide students into two groups. Help them understand melodic rhythm by having one group tap (fingers) a meter of four's while another group clicks (pencils) to the rhythm of the melody of the song. This same procedure could be used on other days for "America" (meter of three's) and other familiar songs.

4. **SINGING IN HARMONY, SINGING IN UNISON.** Teach students to sing the harmony part. As both parts are sung together (simultaneous tones), remind them to think in terms of the melody being in the foreground, the harmony in the background. Guide them to discover that they sing in unison for the B part, melody with harmony for the A parts.

5. **PLAYING Dm, Gm, A^7, AND B$^\flat$ CHORDS.** Help students learn to play on ukulele the chords in Example 19 and the chord progression in Example 20.

6. **SINGING WHILE STRUMMING AN ACCOMPANIMENT.** Ask students to perform the song again and strum an accompaniment as they sing; they also should include an introduction and coda.

7. **PLAYING RECORDERS AND UKULELES.** Invite advanced recorder players to participate in a performance. They should play the melody and harmony parts while other students strum an ukulele accompaniment.

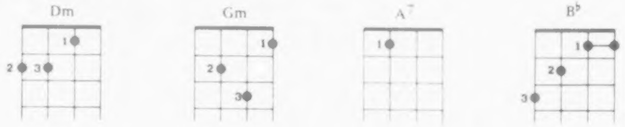
MATERIALS AND EQUIPMENT

Recorders
Ukuleles
Cassette tape player
Cassette tape Side A: No. 25 "Wind Through the Olive Trees," No. 26 "Wind Through the Olive Trees" (harmony part featured)

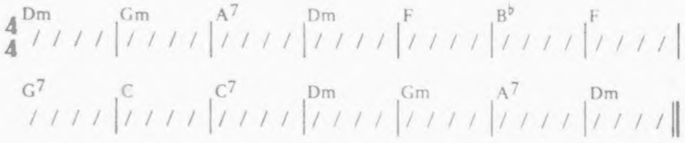
4. Learn to sing the harmony to the melody. Then sing the harmony part and melody together, remembering that the melody should be in the foreground, harmony in the background.

5. Learn to play the chords in Example 19, then practice playing the chord progression in Example 20.

Example 19



Example 20

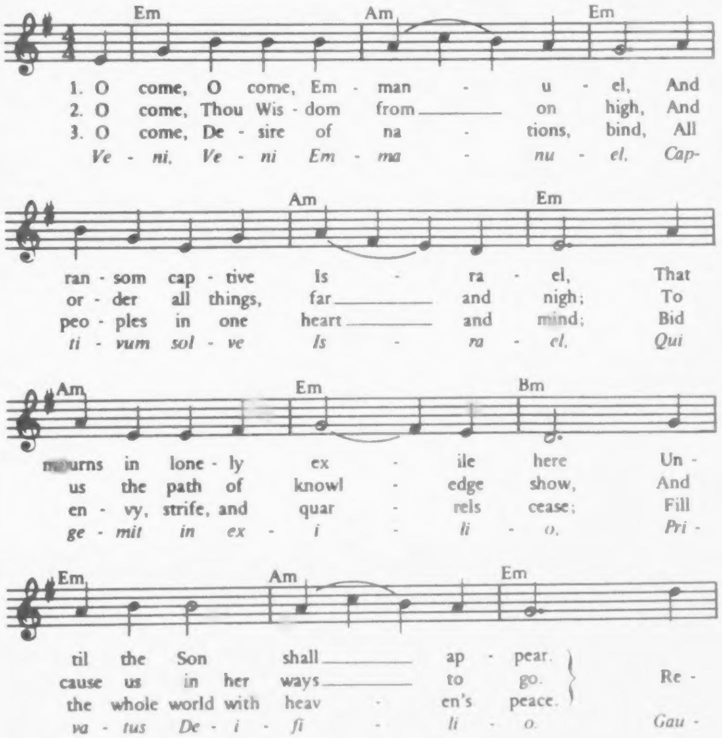


6. Strum an ukulele accompaniment for "Wind Through the Olive Trees" while singing. Decide on an introduction and coda to use for the song, then perform again.

Lesson 11

O COME, O COME, EMMANUEL

Ancient Plain Song


Em Am Em
1. O come, O come, Em - man - u - el, And
2. O come, Thou Wis - dom from on high, And
3. O come, De - sire of na - tions, bind, All
Ve - ni, Ve - ni Em - ma - nu - el, Cap-
Am Em
ran - som cap - tive Is - ra - el, That
or - der all things, far and nigh; To
peo - ples in one heart and mind; Bid
ti - vum sol - ve Is - ra - el, Qui
Am Em Bm
mourns in lone - ly ex - ile here Un -
us the path of knowl - edge show, And
en - vy, strife, and quar - rels cease; Fill
ge - mit in ex - i - li - o. Pri -
Em Am Em
til the Son shall ap - pear.
cause us in her ways to go. Re -
the whole world with heav - en's peace.
va - tus De - i - fi - li - o. Gau -

CONCEPTS

Melody: Legato, Staccato, Range, Conjunct, Disjunct

Tonality: Key Signature, Major, Minor, Tonic

Rhythm: Tempo, Meter, Syncopation

STUDENT OBJECTIVES

Read notation and play on recorder to demonstrate understanding of legato performance

Identify melodic range of two songs

Compare two songs for similarities and differences in key signature, tonic note, tempo, conjunct or disjunct motion, major or minor key, and syncopation

ACTIVITIES

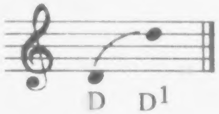
1. **SINGING.** Teach students to sing "O Come, O Come, Emmanuel" with a smooth, legato sound.

2. **FINGERING F♯ AND D¹, PLAYING EXERCISES.** Have students learn the recorder fingerings for F♯ and D¹, then play the exercises using them. You might strum the chords on autoharp (piano, ukulele) to maintain a beat.

3. **PLAYING SLURRED NOTES.** Ask students to practice measures A, B, and C in Example 25 separately until they achieve a smooth, connected sound. Only the first note of slurred notes should be articulated.

4. **PLAYING A SONG.** Ask students to play "O Come, O Come, Emmanuel" with a slow, smooth, legato sound.

5. **ANALYZING FOR MELODIC RANGE.** Ask students to study the score and find the lowest and highest notes. Draw the notes on a staff on a chalkboard and point out that the range of the song's melody is from low D to high D (or D¹).



Range

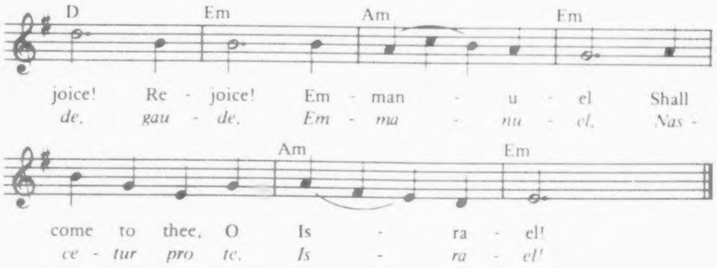
6. **ANALYZING, PLAYING AND SINGING A NEW SONG.** Have students study the score for "Good King Wenceslas" for notes they have not played before. Then rehearse them in playing the one measure that includes a slur. Use autoharp accompaniment (ukulele, piano) as they play the melody on recorder. Have them sing the melody after playing it.

7. **COMPARING SONGS, COMPLETING WORKSHEETS.** Involve students in a comparison of "O Come, O Come, Emmanuel" and "Good King Wenceslas" by completing Worksheet No. 2. Later encourage students to suggest ways to compare the songs that go beyond the Worksheet items. Correct answers for the Worksheet items follow.

1. yes
2. yes
3. no
4. yes
5. major
6. minor
7. yes
8. no
9. yes
10. E
11. G
12. no

MATERIALS AND EQUIPMENT

Recorders
Autoharp (or piano or ukulele)
Duplicated copies of Worksheet No. 2
Cassette tape player
Cassette tape Side A: No. 27 "O Come, O Come, Emmanuel," No. 28 "Good King Wenceslas"

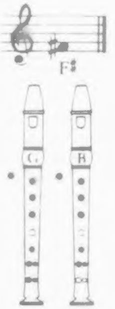

D
Em
Am
Em
joice! Re - joice! Em - man - u - el Shall
de, gau - de, Em - ma - nu - el, Nas -
Am
Em
come to thee, O Is - ra - el!
ce - tur pro te, Is - ra - el!

After Learning to Sing "O Come, O Come, Emmanuel" . . .

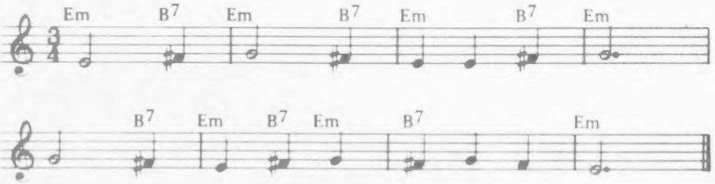
1. Sing the song again and try your best to achieve a very smooth, legato sound.

2. Learn the fingering for F♯ given in Example 21. Then practice playing Example 22. Notice in measure seven of the example that a ♯ is included only on the first F. When a ♯ appears before a note, it continues to be in effect throughout the measure.

Example 21

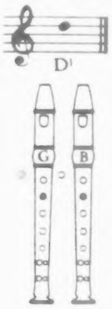


Example 22

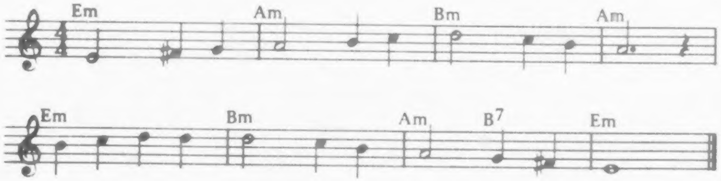


Learn the fingering in Example 23. Then practice playing Example 24.

Example 23

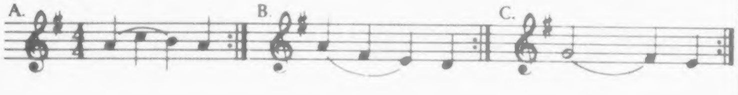


Example 24


Em
Am
Bm
Am
Em
Bm
Am
B7
Em

3. Practice separately A, B, and C in Example 25. A curved line connecting notes of different pitch is called a slur. This indicates that you should tongue only the first note, connecting the others to achieve a smooth, legato sound.

Example 25

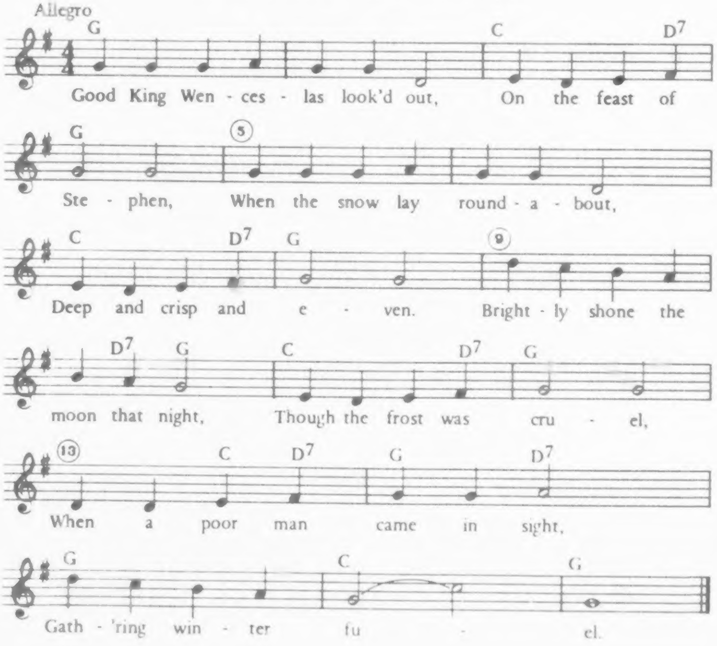


4. Play "O Come, O Come, Emmanuel." Make every effort in your performance to play slowly and smoothly. This is an ancient song that was performed in medieval Christian churches.

5. What is the lowest note in the song? What is the highest note? The lowest note to the highest note in a song is called the range.

6. Look at the score for "Good King Wenceslas." Are any new fingerings required? Practice the slurred notes in the next to the last measure. Learn to play and sing the song, using shorter sounds than those used for "O Come, O Come, Emmanuel."

GOOD KING WENCESLAS


Allegro
G C D7
Good King Wen - ces - las look'd out, On the feast of
G ⑤
Ste - phen, When the snow lay round - a - bout,
C D7 G ⑨
Deep and crisp and e - ven. Bright - ly shone the
D7 G C D7 G
moon that night, Though the frost was cru - el,
⑬ C D7 G D7
When a poor man came in sight,
G C G
Gath - 'ring win - ter fu - el.

7. Compare "O Come, O Come, Emmanuel" with "Good King Wenceslas" by completing Worksheet No. 2.

[redacted]

CONCEPTS

Form: Introduction, Coda

Harmony: Chord, Chord Progression, Tonic Chord

Rhythm: Rhythm Pattern, Syncopation, Thesis, Anacrusis

Texture: Accompaniment

Tonality: Tonic, Key

Tone: Pitch

STUDENT OBJECTIVES

Create and perform an introduction and coda for a song

Read notation and play accompanying rhythm patterns using rhythm instruments and other sound sources

Identify the tonic pitch and tonic chord of a song through visual analysis

Notate pitches of given chords on staff paper

Demonstrate recognition of tonic chord when listening to chord progressions played on autoharp

Locate examples of syncopation

Identify anacrusis or thesis beginnings of songs

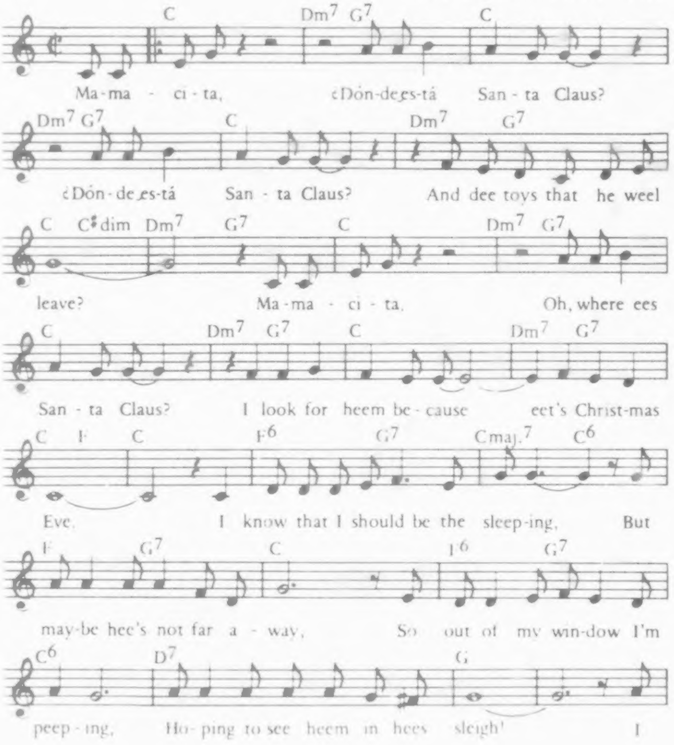
ACTIVITIES

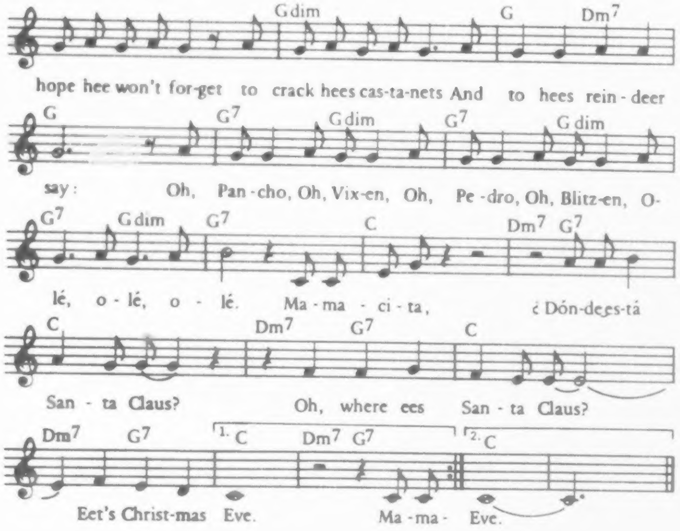
1. **SINGING, PLAYING AN ACCOMPANIMENT.** Teach students to sing "¿Dónde Está Santa Claus?" If advanced ukulele players are available, have them strum an accompaniment to the song and decide on an introduction and coda to use. Following are possibilities, but test suggestions the players make.

Lesson 12

¿DÓNDE ESTÁ SANTA CLAUS?

Words and Music by Rod Parker,
Al Greiner, and George Scheck


C Dm7 G7 C
Ma-ma - ci - ta, ¿Dón-de es-tá San - ta Claus?
Dm7 G7 C Dm7 G7
¿Dón-de es-tá San - ta Claus? And dee toys that he weel
C C♯dim Dm7 G7 C Dm7 G7
leave? Ma-ma - ci - ta. Oh, where ees
C Dm7 G7 C Dm7 G7
San - ta Claus? I look for heem be - cause eet's Christ-mas
C F C F6 G7 Cmaj.7 C6
Eve. I know that I should be the sleep-ing, But
F G7 C F6 G7
may-be hee's not far a - way, So out of my win-dow I'm
C6 D7 G
peep - ing, Ho-ping to see heem in hees sleigh! I


Gdim
G
Dm7
hope hee won't for-get to crack hees cas-ta-nets And to hees rein - deer
G
G7
Gdim
G7
G dim
say: Oh, Pan-cho, Oh, Vix-en, Oh, Pe-dro, Oh, Blitz-en, O-
G7
Gdim
G7
C
Dm7 G7
lé, o - lé, o - lé. Ma - ma - ci - ta, ¿Dón-de-es-tá
C
Dm7
G7
C
San - ta Claus? Oh, where ees San - ta Claus?
Dm7
G7
1. C
Dm7 G7
2. C
Eet's Christ-mas Eve. Ma - ma - Eve.

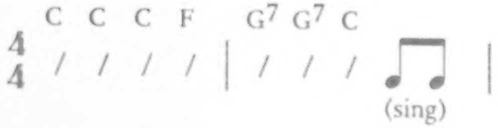
"¿Dónde Está Santa Claus?" by Parker, Greiner, and Scheck. Copyright 1958 by Ragtime Music Corp., 1697 Broadway, New York. Used by permission.

After Learning to Sing "¿Dónde Está Santa Claus?". . .

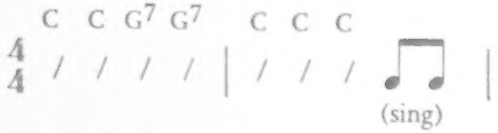
1. Add ukulele accompaniment to your singing. Also work out an introduction and coda, using two or more of the chords used in the song.

2. Learn to play the following rhythm patterns, then add a rhythm section to other performances of the song. Use either a "kitchen band" or "rhythm instrument band" accompaniment.

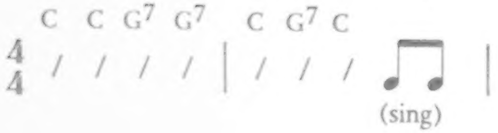
A.


C C C F G7 G7 C
4/4
(sing)

B.

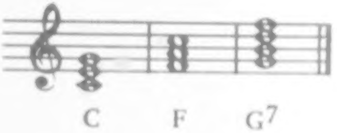

C C G7 G7 C C C
4/4
(sing)

C.

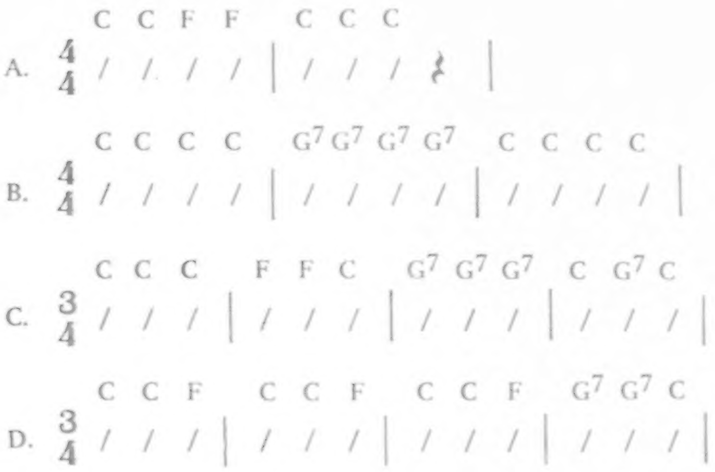

C C G7 G7 C G7 C
4/4
(sing)

2. **SINGING WITH RHYTHM ACCOMPANIMENT.** Teach students to play a rhythm accompaniment for the song. You might first rehearse the class in clapping or tapping each rhythm pattern before assigning individual students to parts. Encourage active listening during the performance to achieve a well-articulated and balanced ensemble sound. The students may later want to add other instruments and make up other rhythm patterns to play.

3. **IDENTIFYING TONIC, TONIC CHORD, KEY, AND CHORD PITCHES.** After students have named the chords in the song, guide them to recognize the tonic pitch C. The first and last pitch is C, the first and last chord is C. The song is in the key of C. Help them notate the pitches for the C, F, and G^7 chords on staff paper as follows.

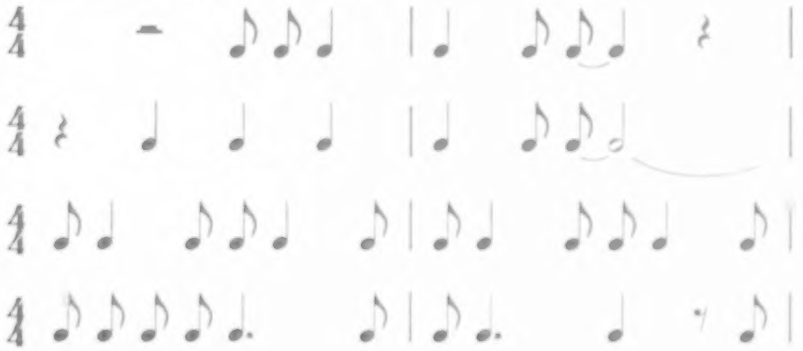


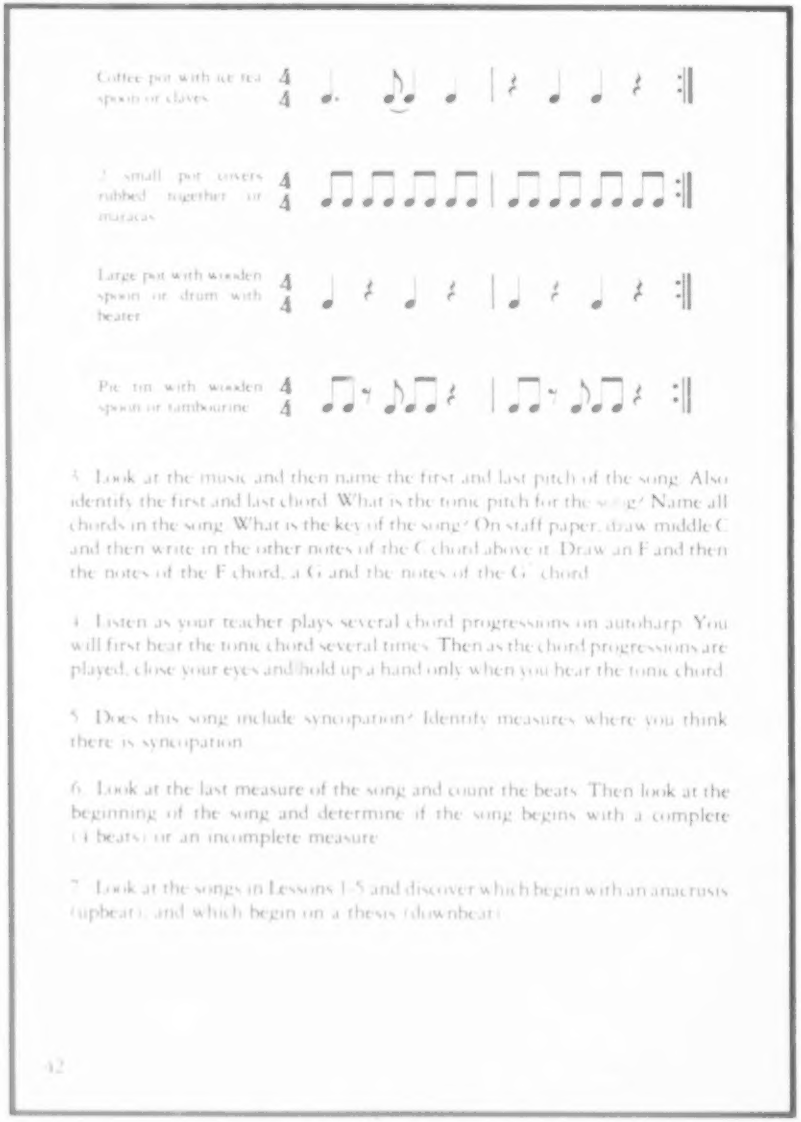
4. **LISTENING, IDENTIFYING TONIC CHORD.** Play the C chord on autoharp several times to help students fix the sound in their ears, then play the chord progressions that follow. Ask students to close their eyes, and each time they hear the tonic chord played to hold up one hand.


C C F F C C C
A.
C C C C G7 G7 G7 G7 C C C C
B.
C C C F F C G7 G7 G7 C G7 C
C.
C C F C C F C C F G7 G7 C
D.

Point out that the chord based on the tonic pitch is called the tonic chord. Later play the chords in the order they appear in "¿ Dónde Está Santa Claus?" and have students identify the tonic chord.

5. **LOCATING EXAMPLES OF SYNCOPATION.** Help students recognize syncopation in the song. Patterns such as the following are good examples.





Coffee pot with ice tea spoon or claves

2 small pot covers rubbed together or maracas

Large pot with wooden spoon or drum with beater

Pie tin with wooden spoon or tambourine

3. Look at the music and then name the first and last pitch of the song. Also identify the first and last chord. What is the tonic pitch for the song? Name all chords in the song. What is the key of the song? On staff paper, draw middle C and then write in the other notes of the C chord above it. Draw an F and then the notes of the F chord, a G and the notes of the G7 chord.

4. Listen as your teacher plays several chord progressions on autoharp. You will first hear the tonic chord several times. Then as the chord progressions are played, close your eyes and hold up a hand only when you hear the tonic chord.

5. Does this song include syncopation? Identify measures where you think there is syncopation.

6. Look at the last measure of the song and count the beats. Then look at the beginning of the song and determine if the song begins with a complete (4 beats) or an incomplete measure.

7. Look at the songs in Lessons 1-5 and discover which begin with an anacrusis (upbeat), and which begin on a thesis (downbeat).

42

6. **IDENTIFYING THESIS AND ANACRUSIS.** Guide students to recognize that the last measure of the song (3 beats) and the incomplete measure at the beginning (1 beat) total 4 beats. When songs begin with an incomplete measure, it is called an upbeat, or anacrusis. Thesis, or downbeat, describes a beginning on the first beat (downbeat).

7. **ANALYZING FOR THESIS AND ANACRUSIS BEGINNINGS.** Ask students to look at songs in Lessons 1 to 5 and determine whether they have thesis or anacrusis beginnings.

SONG	ANACRUSIS	THESIS
"Hawai'i Ponoi"		●
"Star-Spangled Banner"	●	
"I Am What I Am"		●
"The Boatmen's Dance"		●
"The Erie Canal"	●	
"Are You Sleeping?"		●
"Lovely Evening"		●
"Old Texas"	●	
"Hey Lidee"	●	
"Rock-a My Soul"		●
"Skip to My Lou"		●

MATERIALS AND EQUIPMENT

Ukuleles
Kitchen utensils
Autoharp
Rhythm instruments
Cassette tape player
Cassette tape Side B: No. 29 "¿Dónde Está Santa Claus?"

[redacted]

CONCEPTS

Tone: Voice Timbres (Tenor, Baritone, Boy Soprano, Mezzo Soprano), Instrument Timbres (Oboe, Violin, Orchestra)

Form: Opera (Recitative), Aria

Melody: Contour

Texture: Solo, Duet, Trio

STUDENT OBJECTIVES

Show recognition of voice timbres (soprano, tenor, baritone) and instrument timbres (violin, oboe, orchestra)

Place in order pictures that correspond with events heard in a recorded performance of an opera

Differentiate between solo (aria), duet, and trio

Improvise melodic contours to demonstrate understanding of recitative

ACTIVITIES

1. **LEARNING ABOUT OPERA.** Read the libretto (script or book of the opera included with the recording) before involving students in activities. Then have students read the material in their texts; review and discuss the material with them as necessary. If possible, invite several singers to your class--or several classes together--from a neighboring high school to demonstrate different voice types.

2. **LISTENING, IDENTIFYING EVENTS IN AN OPERA.** Ask students to look at the pictures in their texts that represent some of the events in the opera. As they listen, they should write down the letters on the pictures in the order that the events are described in sound in the opera. (The correct order is E, I, G, C, H, B, F, D, A.)

Lesson 13

LET'S GO TO THE OPERA!

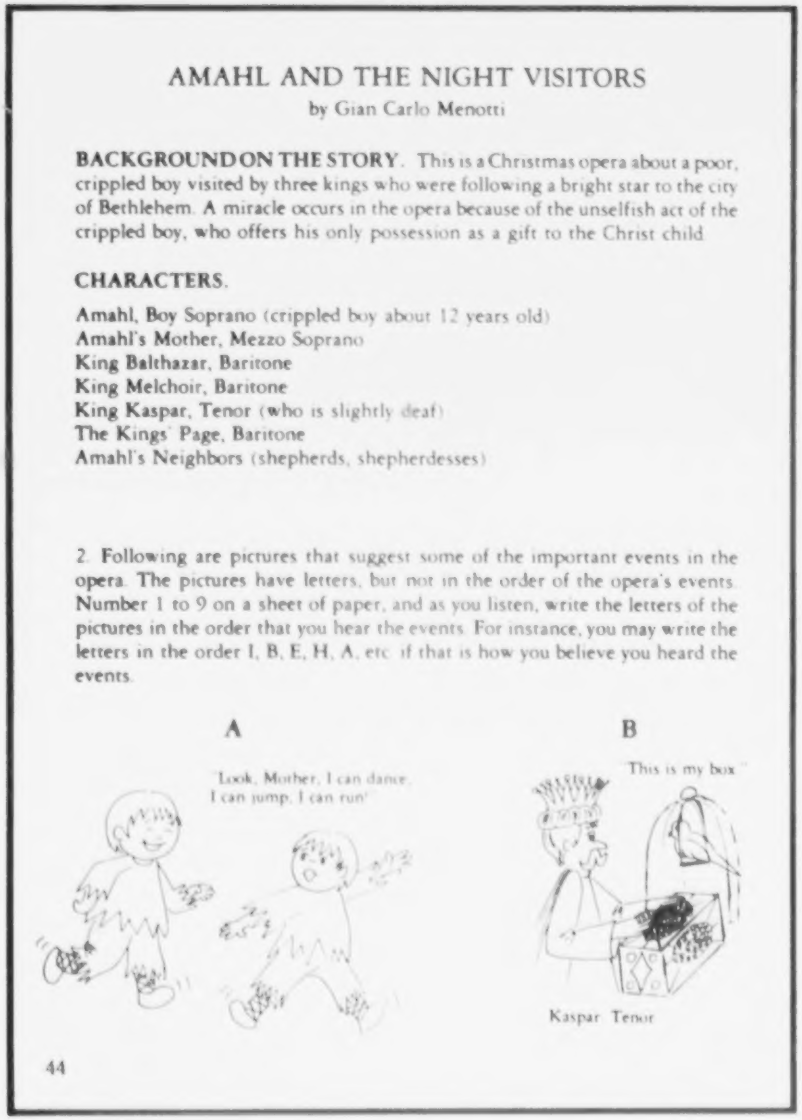
1. **WHAT IS OPERA?** An opera is really a play in which people sing their parts rather than speak. So opera is a combination of drama, poetry, music and at times even dancing. It is made more real for us by taking place on a stage that sets a fitting scene for action, and the characters wear costumes that help to depict their roles in the drama. All of these elements are put together in a way that tells us an engaging story and makes us feel that we are seeing imaginary yet believable things.

Some operas are tragic and some are comic. But all operas tell a story about some important facts of human nature--that people can be foolish, or funny, or brave, or mean, or strong, or weak.

The characters in an opera may speak, rather than sing, at times. But usually they sing. Even the speech of some operas is a kind of singing called recitative, that is less fully melodic than normal song. A recitative often relays a rapid message rather than the character's feelings. When a character in an opera expresses feelings or reflects on events or feelings, he or she usually does this in the form of an aria, which is more fully melodic than a recitative. (Observe that the word recitative is similar to the word recite, while aria is like the word air, which often is used to mean song.)

Operas use singers in various groupings. When a singer sings alone, this is called a solo. Two singers together make a duet, three a trio, and four a quartet. Some operas also contain a group of minor characters who make up a chorus.

THE SINGERS. Operas are written for specific voice types. The opera composer takes great care to select voice types that can best convey the story of the opera and portray the story's characters. A high female voice, a soprano, may be the leading female character, and a high male voice, a tenor, the leading male character. Different voice types also are used for other prominent characters. They may be a boy soprano, coloratura soprano, lyric soprano, mezzo soprano, contralto, tenor, baritone, bass, or basso profondo, which is the lowest of all voices.



AMAHL AND THE NIGHT VISITORS

by Gian Carlo Menotti

BACKGROUND ON THE STORY. This is a Christmas opera about a poor, crippled boy visited by three kings who were following a bright star to the city of Bethlehem. A miracle occurs in the opera because of the unselfish act of the crippled boy, who offers his only possession as a gift to the Christ child

CHARACTERS.

Amahl, Boy Soprano (crippled boy about 12 years old)
Amahl's Mother, Mezzo Soprano
King Balthazar, Baritone
King Melchoir, Baritone
King Kaspar, Tenor (who is slightly deaf)
The Kings' Page, Baritone
Amahl's Neighbors (shepherds, shepherdesses)

2. Following are pictures that suggest some of the important events in the opera. The pictures have letters, but not in the order of the opera's events. Number 1 to 9 on a sheet of paper, and as you listen, write the letters of the pictures in the order that you hear the events. For instance, you may write the letters in the order I, B, E, H, A, etc. if that is how you believe you heard the events.

Play the recording and ask students to listen. Side 1 takes approximately 20 minutes, side 2 takes 25 minutes, so it may take more than one class period to hear the whole opera.

3. **COMPLETING WORKSHEETS.** After students have heard the opera and arranged the pictures, have them complete Worksheet No. 3. Later discuss Worksheet items that will help students reflect on what they have heard. Answers for the items follow: 1. D, A, B, B, E, B; 2. B; 3. A; 4. C; 5. A; 6. C; 7. C; 8. C; 9. B; 10. A, C; 11. A; 12. B; 13. C; 14. C; 15. B; 16. C; 17. B.

4. **IMPROVISING AN OPERATIC SCENE.** Have students improvise an operatic scene (in the cafetorium, at the beach, on a hike, etc.) using recitative to sing about what they see and communicate. Following are suggestions you might use.

a. Make up a series of short sentences that relate an event or describe a scene from life.

b. Have a student recite the sentences.

c. Urge the same student to now think of the sentences as simple melodies, using specific sung pitches for the words rather than a spoken voice.

d. Ask the students to consider what kinds of pitches (higher or lower) and rhythms (fast or slow) can best convey the message of the words.

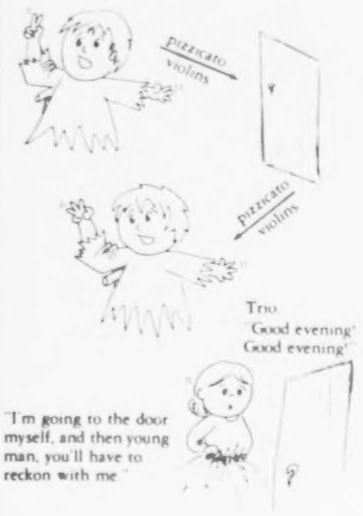
e. Now alter the singing style to better use the suggestions derived from item d.

Record a performance of the improvised scene and play back for evaluation.

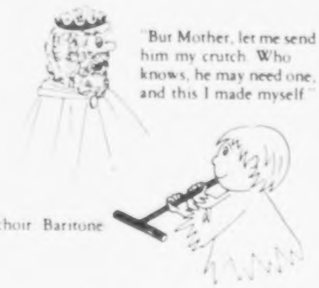
MATERIALS AND EQUIPMENT

Phonograph
Recording of "Amahl and the Night Visitors," RCA Victor, LSC 2762 (includes libretto)
Duplicated copies of Worksheet No. 3
Cassette tape recorder

C


pizzicato violins
pizzicato violins
Trio
"Good evening!
Good evening!"
"I'm going to the door myself, and then young man, you'll have to reckon with me."
?

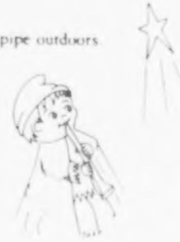
D


"But Mother, let me send him my crutch. Who knows, he may need one, and this I made myself."

Melchoir Baritone

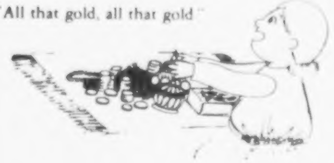
E

Amahl playing pipe outdoors.



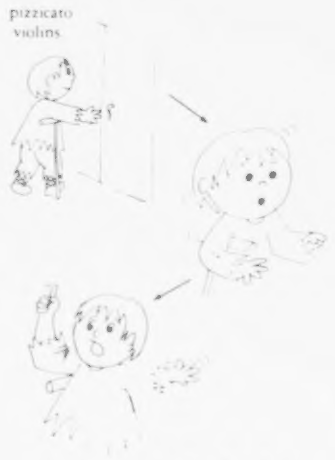
The instrument playing the part of Amahl's pipe is the oboe.

F


"All that gold, all that gold."

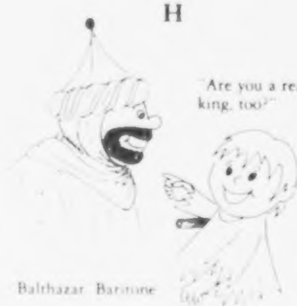
Mother Soprano

G


pizzicato violins

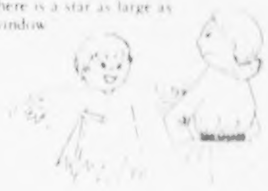
"Mother ... outside the door there is ... there is a king with a crown."

H


"Are you a real king, too?"

Balthazar Baritone

I

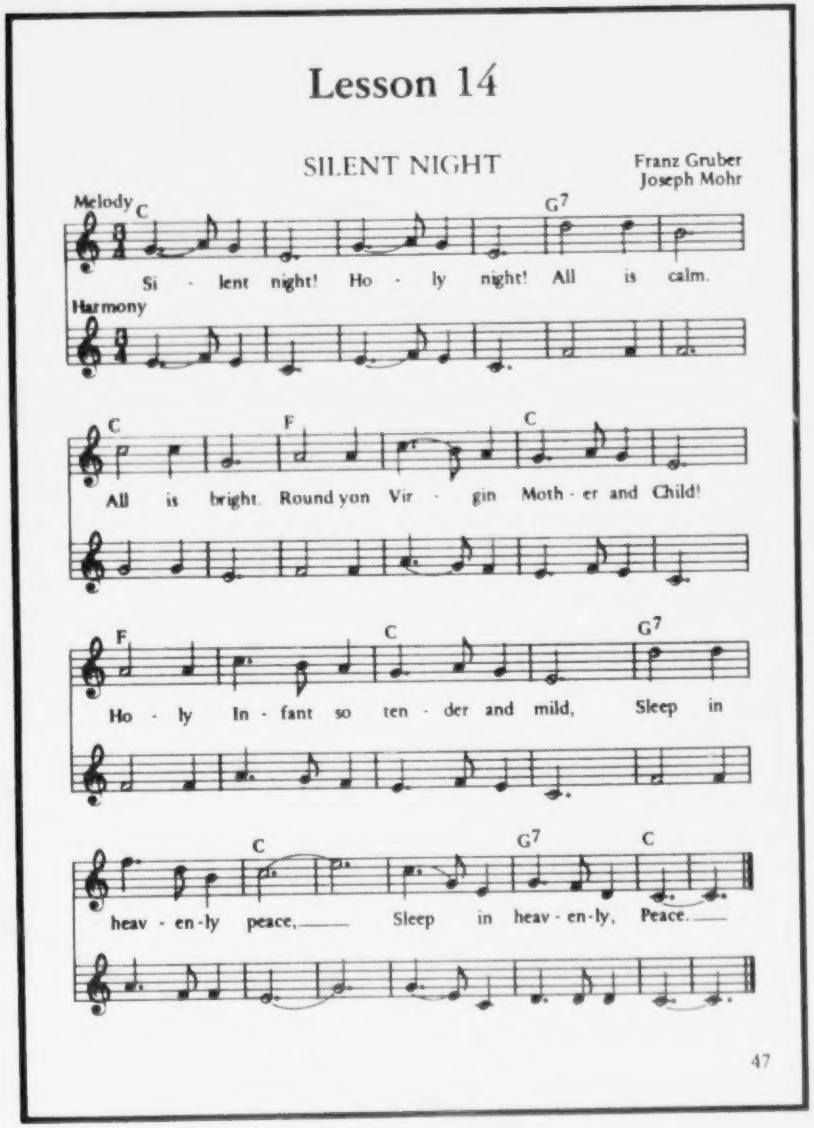

"There is a star as large as a window."

Drawings by Annette Yonamine

Amahl Boy Soprano

3. Complete Worksheet No. 3 after listening to the opera.

4. Improvise an operatic scene which takes place in the cafetorium, at the beach, at the shopping center, or another real life setting. Include recitative in the improvisation.



Lesson 14

SILENT NIGHT

Franz Gruber
Joseph Mohr

Melody
Harmony
C
G7
F
Si - lent night! Ho - ly night! All is calm.
All is bright. Round yon Vir - gin Moth - er and Child!
Ho - ly In - fant so ten - der and mild, Sleep in
heav - en - ly peace, Sleep in heav - en - ly, Peace.

47

[redacted]

CONCEPTS

Texture: Duet

Melody: Contour, Legato, Range

STUDENT OBJECTIVES

Determine if a song should be performed with a legato or staccato articulation

Identify the range of a melody and a harmony part

Trace contours with hands to determine if the contours of a melody and harmony part are similar

Demonstrate ability to perform a duet as a singer or recorder player

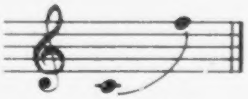
ACTIVITIES

1. **PLAYING RECORDER.** Help students learn to play E¹ and F¹ on recorder. Have them work in pairs to check each other for correct fingerings. When you believe they are ready, ask them to play Example 27. Strum accompanying chords on the autoharp (ukulele, piano) at a slow tempo the first time they play the exercise. Gradually increase the tempo for other performances.

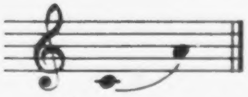
2. **PLAYING MELODY AND HARMONY PART ON RECORDER.** Teach students to play the melody of "Silent Night." First have them practice the two places in the music where they play E¹ and F¹. For instance, they should play measures 17 and 18 several times, then measures 19 and 20. When these measures are secure, they should learn to play the entire melody. Then teach them to play the harmony part. When ready, divide them into two groups to play the melody and harmony part together.

3. **SINGING MELODY AND HARMONY PART.** Have students sing the melody of "Silent Night." Then divide them into two groups to sing the melody and harmony part together. Guide them to discover that a legato sound is appropriate for the song.

4. **ANALYZING FOR RANGE.** Ask students to look at the score and identify the range of the melody and the harmony part.



melody



harmony part

5. **ANALYZING FOR CONTOUR.** Ask students to look at the score again and determine if the contour of the harmony part follows the contour pattern of the melody. You could divide them into two groups, have them stand in two lines (melody, harmony part) facing the same direction and trace the contours with their hands as they sing to discover that the contours are similar.

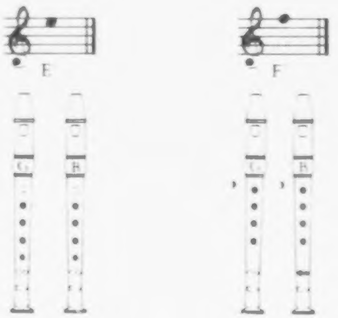
6. **PERFORMING A DUET.** Ask for volunteers to take turns performing "Silent Night" as a duet. Two recorder players or two singers could play the melody and harmony part, or one recorder player and one singer could perform the two parts together.

MATERIALS AND EQUIPMENT

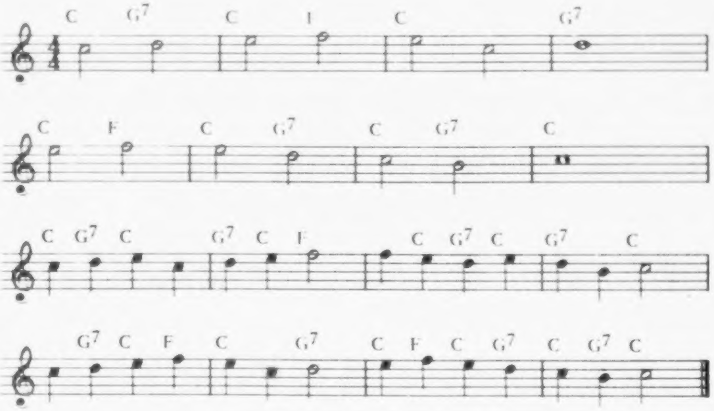
Recorders
Autoharp (ukulele, piano)
Cassette tape player
Cassette tape Side B: No. 30 "Silent Night"

1. Look at Example 26. Learn the fingerings for E and F. When you know the fingerings and can play the notes, practice the exercise in Example 27.

Example 26



Example 27



2. Learn to play the melody and harmony part for "Silent Night." Before playing the melody, look at the music to learn where you will play E' and F'. Practice fingering (without playing) these notes and the notes just before and after them. When you have learned to play the melody and harmony part, divide into two groups and play the parts together.

3. Sing the melody of "Silent Night." Then divide into two groups and sing the melody and harmony part together. Is a legato or staccato sound more appropriate for this song?

4. What is the range of the melody of "Silent Night"? What is the range of the harmony part?

5. Are the contours of the melody and the harmony part generally the same? In two groups, sing the melody and harmony part together and trace the contours with your hands to check your answers.

6. Take turns performing "Silent Night" as a duet. Either two recorder players, two singers, or one recorder player and one singer could perform the melody and harmony part to produce a duet. What is a duet?

[redacted]

CONCEPTS

Form: Section
Melody: Sequence

STUDENT OBJECTIVES

Play rhythm instrument accompaniments for the different sections of a song

Identify the ABABA form of a song

Locate examples of sequence in a song

ACTIVITIES

1. **SINGING, ACCOMPANYING.** Teach students to sing "I Found a Horseshoe." Then have them add a horse hoof sound accompaniment using the rhythm in Example 28 or another rhythm they might create. Point out that the uneven rhythm in Example 28 corresponds with the note durations in the song.

2. **ANALYZING FOR FORM.** Help students recognize that the song includes two sections--Refrain (A), Verse (B). Labeling the sections with letters to include both verses and the return to the beginning specified by the *D. C. al Fine* produces a form of ABABA.

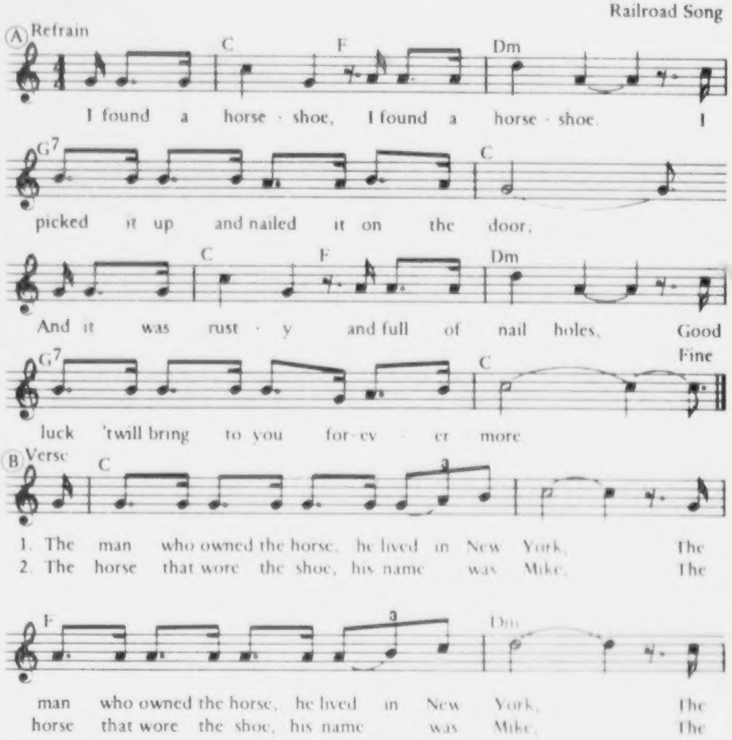
3. **SINGING, ACCOMPANYING.** Ask students to perform the song again and include the horse hoof sound accompaniment. Have them also add a metal sound accompaniment to the B sections (Verse) as in Example 29, or another rhythm that they might create.

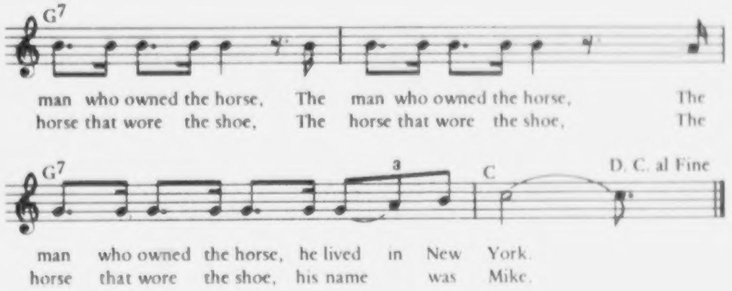
4. **ANALYZING FOR SEQUENCE.** Lead students to discover the examples of sequence in this song. In the first line of music, the second "I found a horseshoe" is the same musical idea as the first but at a higher pitch level, hence, sequence. "And full of nail holes" is a sequence of "and it was rusty" in line 3. In the Verse, the restatement at a higher pitch level of "The man who owned the horse, he lived in New York" also is an example of sequence.

Lesson 15

I FOUND A HORSESHOE

Railroad Song


A Refrain
C
F
Dm
I found a horse - shoe, I found a horse - shoe. I
G7
C
picked it up and nailed it on the door,
And it was rust - y and full of nail holes, Good
luck 'twill bring to you for - ev - er more.
Fine
B Verse
3
1. The man who owned the horse, he lived in New York, The
2. The horse that wore the shoe, his name was Mike, The
man who owned the horse, he lived in New York, The
horse that wore the shoe, his name was Mike, The

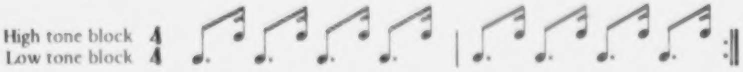

G7
man who owned the horse, The man who owned the horse, The
horse that wore the shoe, The horse that wore the shoe, The
G7
3
C
D. C. al Fine
man who owned the horse, he lived in New York.
horse that wore the shoe, his name was Mike.

"I Found a Horseshoe," Railroad Song, from the *American Songbag* by Carl Sandburg, published by Harcourt Brace Jovanovich, Inc.

After Learning to Sing "I Found a Horseshoe" . . .

1. Add an accompaniment of horse hoof sounds using the rhythm in Example 28, or another rhythm you might create.

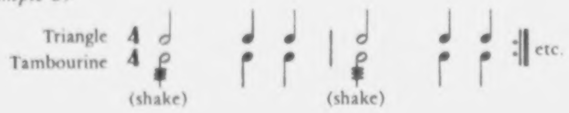
Example 28


High tone block
Low tone block
4
4

2. How many sections are included in the song? Do the words "Refrain" and "Verse" in the music help you determine the number of sections? Use letters to identify the sections and determine the form of the song.

3. Perform the song again with the horse hoof sound accompaniment and add a metal sound accompaniment to the B sections (Verse) as in Example 29.

Example 29


Triangle
Tambourine
4
4
(shake)
(shake)
etc.

4. Does this song contain sequence? If examples are included in "I Found a Horseshoe," identify where they are located in the music.

5. Perform the song again, adding ukuleles and other instruments you believe will make a good accompaniment.

5. **PLAYING, SINGING.** Invite students to perform the song again, adding ukuleles and other instruments they believe will produce an interesting and appealing accompaniment.

MATERIALS AND EQUIPMENT

Rhythm instruments
Ukuleles
Cassette tape player
Cassette tape Side B: No. 31 "I Found a Horseshoe"

[redacted]

CONCEPTS

Rhythm: Rhythm Pattern, Syncopation
Texture: Accompaniment

STUDENT OBJECTIVES

Read notation and play on rhythm instruments syncopated patterns

Play an ukulele accompaniment for a song using a syncopated strumming pattern with a "roll"

ACTIVITIES

1. **SINGING, PLAYING RHYTHM PATTERNS.** Teach students to sing "Linstead Market." Performance of the syncopated measures in the song will improve after students have participated in the activities that follow.

Distribute assorted rhythm instruments to students. Have larger drums and tone blocks keep a steady beat as other instruments play the two rhythm patterns in Example 30. Ask them to count silently to themselves as they play.

2. **PLAYING RHYTHM PATTERNS.** Ask students to read and play the rhythm patterns in Example 31. Point out how a tie connects notes of the same pitch, extending the duration of the first note for the time value of the second note. Have students play the patterns in Examples 30 and 31 until they play them correctly. They should continue to count silently to themselves.

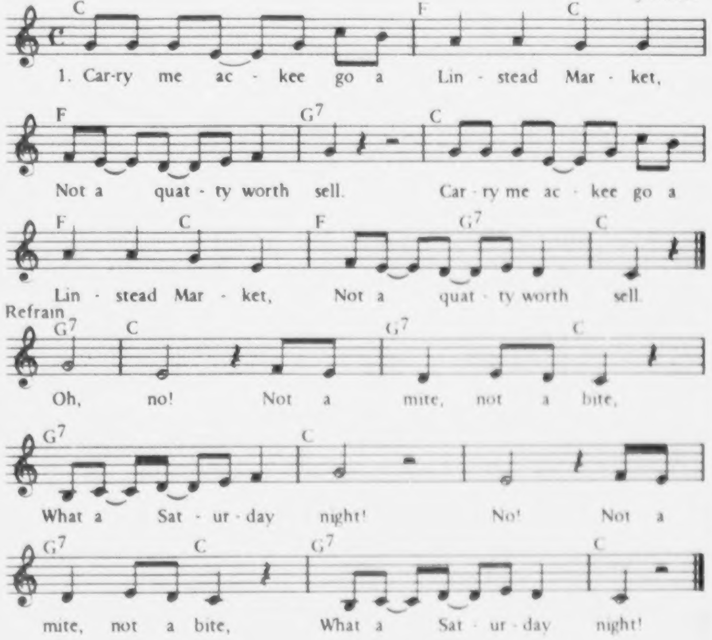
3. **LOCATING EXAMPLES OF SYNCOPATION.** Guide students to locate syncopated patterns in the song that match the two patterns in Example 31.

Lesson 16

ackee = a red fruit
quatty = a small sum of money
feel up = touch
dem tan = they are
nyam gran = taste good

LINSTEAD MARKET

Jamaica


C
F
C
1. Car-ry me ac - kee go a Lin - stead Mar - ket,
F
G7
C
Not a quat - ty worth sell. Car - ry me ac - kee go a
F
C
F
G7
C
Lin - stead Mar - ket, Not a quat - ty worth sell.
Refrain
G7
C
G7
C
Oh, no! Not a mite, not a bite,
G7
C
What a Sat - ur - day night! No! Not a
G7
C
G7
C
mite, not a bite, What a Sat - ur - day night!

2. Everybody come a feel up, feel up, Not a quatty worth sell.
Everybody come a feel up, feel up, Not a quatty worth sell.

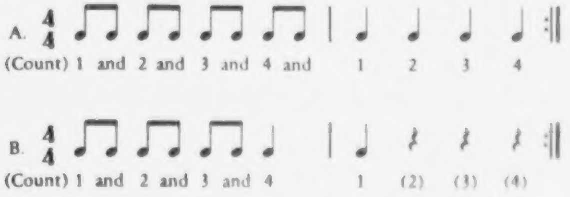
3. Make me call it louder, "Ackee, Ackee!" Red and pretty dem tan.
Lady, come buy your Sunday morning breakfast,
Rice and ackee nyam gran'.

From *Folk Songs of Jamaica* by Tom Murray. Copyright 1952 by Oxford University Press. Reprinted by permission.

After Learning to Sing "Linstead Market" . . .

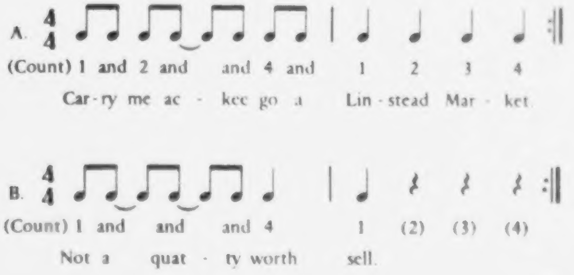
1. Use rhythm instruments to play the rhythm patterns in Example 30 while counting silently to yourselves. ♪ = one-half of one beat.

Example 30


A.
(Count) 1 and 2 and 3 and 4 and 1 2 3 4
B.
(Count) 1 and 2 and 3 and 4 1 (2) (3) (4)

2. Look at the rhythm patterns in Example 31. These rhythms are the same as those in Example 30 with the exception of the ties. A tie is a curved line connecting two notes of the same pitch. Play the rhythms while counting silently to yourselves. Then speak the words while playing instruments.

Example 31


A.
(Count) 1 and 2 and and 4 and 1 2 3 4
Car-ry me ac - kee go a Lin-stead Mar - ket
B.
(Count) 1 and and and 4 1 (2) (3) (4)
Not a quat - ty worth sell.

3. Find rhythms in the song that are the same as those in Example 31. The ties offset the regular beat, resulting in syncopation.

4. **PLAYING ACCOMPANIMENT PARTS.** Help students learn to play the rhythm accompaniment parts in Example 32 using the instruments designated. The class may participate as those with instruments learn to play the patterns. Finger snaps could be used for the claves rhythm; finger taps on desk tops for maracas; thigh slaps (lower sounds) and hand claps (higher sounds) for the bongo drums.

5. **STRUMMING A ROLL ON UKULELE.** Teach students the ukulele strumming pattern in Example 33. Have them strum only the C chord until they develop some facility in executing the "roll." The downward and upward strums for the "roll" should be made in a circular motion.

6. **SINGING, STRUMMING AN ACCOMPANIMENT.** Have students play an ukulele accompaniment to "¿Dónde Está Santa Claus?" in Lesson 12 using the roll pattern. If students are unable to play the chords for the song, use "Rock-a My Soul" in Lesson 5 as a substitute.

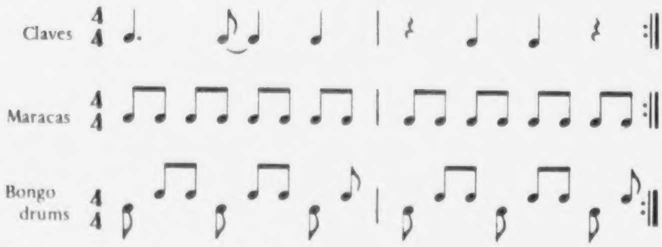
7. **PERFORMING IN AN ENSEMBLE.** Invite students to organize an ensemble (singers, ukuleles, rhythm instruments, recorders). As they perform they should listen to each other and work to achieve a good balance between instruments. Tape record a performance which students will later evaluate.

MATERIALS AND EQUIPMENT

Assorted rhythm instruments
Ukuleles
Recorders
Cassette tape recorder and player
Cassette tape Side B: No. 32 "Linstead Market"

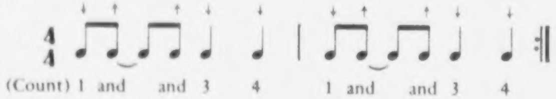
4. Use the instruments indicated in Example 32 and learn to play the rhythm accompaniment for "Linstead Market."

Example 32



5. Practice the ukulele strumming pattern in Example 33 using the C chord. Then use the pattern to accompany a performance of "Linstead Market."

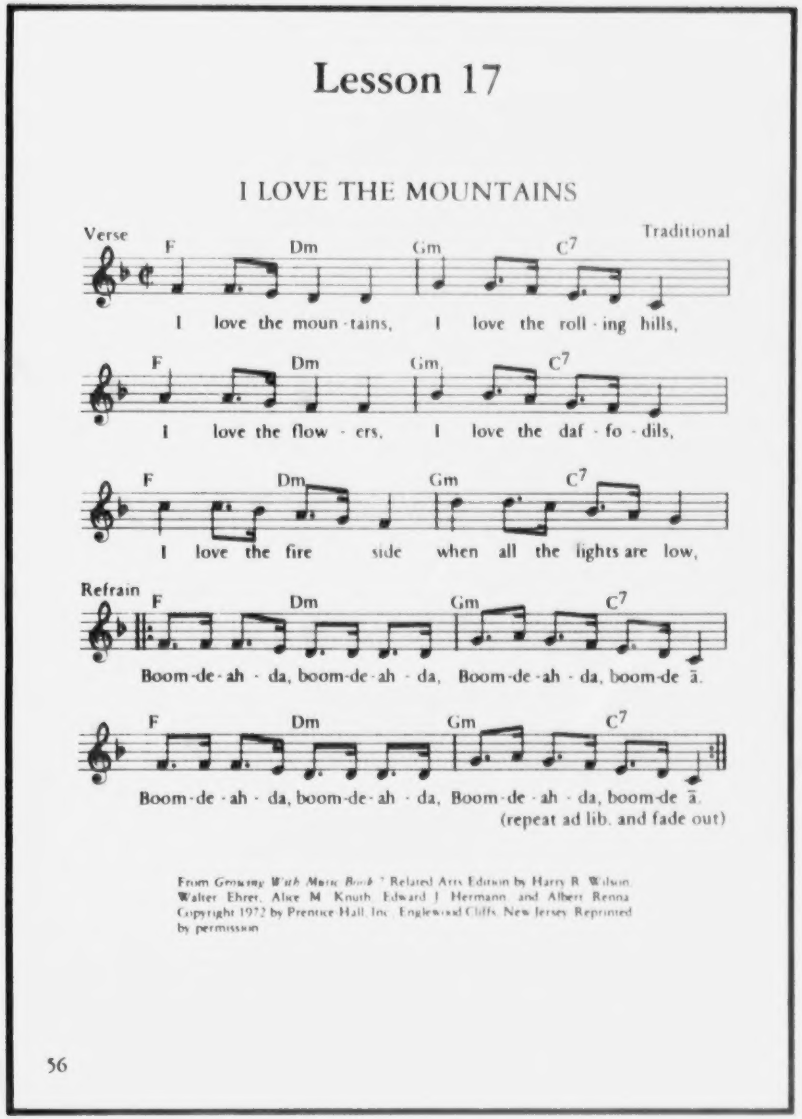
Example 33



Try using a "roll" on the first beat of the strumming pattern. A roll uses the fingernails of all fingers on the down strum, the fleshy part of the fingers on the up strum. The down and up strums are done in a circular motion.

6. Use the roll pattern to accompany another performance of "¿Dónde Está Santa Claus?" in Lesson 12.

7. Organize an ensemble to perform "Linstead Market." Include singers, ukuleles, rhythm instruments and recorder players. Tape record a performance and evaluate it for balance between performers.



Lesson 17

I LOVE THE MOUNTAINS

Traditional

Verse
F
Dm
Gm
C7
I love the moun-tains, I love the roll-ing hills,
I love the flow-ers, I love the daf-fo-dils,
I love the fire side when all the lights are low,
Refrain
Boom-de-ah-da, boom-de-ah-da, Boom-de-ah-da, boom-de ā.
Boom-de-ah-da, boom-de-ah-da, Boom-de-ah-da, boom-de ā.
(repeat ad lib. and fade out)

From *Growing With Music Book 7* Related Arts Edition by Harry R. Wilson, Walter Ehret, Alice M. Knuth, Edward J. Hermann, and Albert Renna. Copyright 1972 by Prentice-Hall, Inc., Englewood Cliffs, New Jersey. Reprinted by permission.

56

[redacted]

CONCEPTS

Rhythm: Rhythm Pattern, Tempo

Melody: Contour, Sequence, Legato, Staccato, Intervals (Step, Skip)

STUDENT OBJECTIVES

Demonstrate understanding of legato and staccato articulations by playing them on recorder

Describe how contours, rhythm patterns, steps and skips may determine sequence in a melody

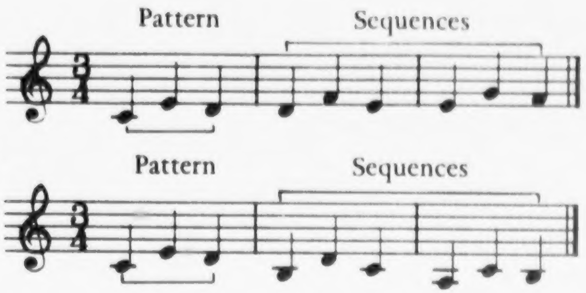
Compose an example of sequence

ACTIVITIES

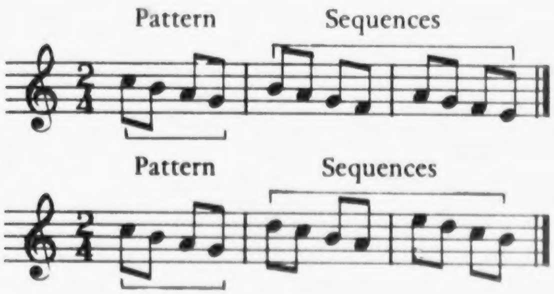
1. **SINGING, ANALYZING FOR SEQUENCE.** Teach students to sing "I Love the Mountains." Then ask them to look at Example 34 and describe how the contours are alike and different. Help them discover that the contours are (a) mostly alike in rhythm pattern and contour, but (b) different in pitches. They should sing these measures using pitch names while tracing the contours with their hands. Play the pitches on resonator bells if students have difficulty hearing them. Point out that these measures form a melodic sequence--the repetition of a melodic pattern at a higher or lower pitch level. In this example, the pattern begins each time on a higher pitch (F, A, C^1).

2. **COMPOSING.** Ask students to write a sequence that will total three measures (the measure given plus two other measures). Possible responses follow.

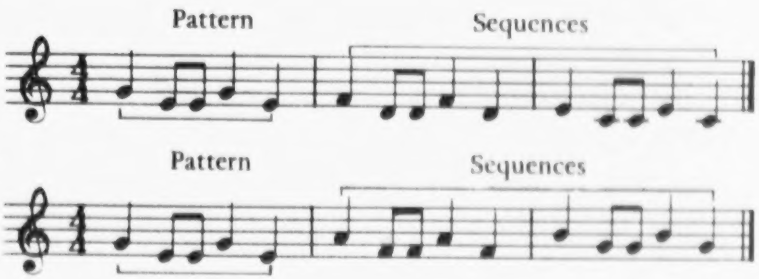
A.


Pattern
Sequences
Pattern
Sequences

B.


Pattern
Sequences
Pattern
Sequences

C.

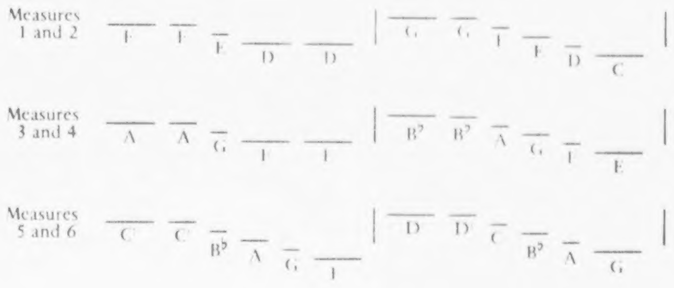

Pattern
Sequences
Pattern
Sequences

3. **PLAYING RECORDER.** Teach students to play Example 36 on the recorder using legato and staccato articulations. Have them practice slowly at first, then gradually increase the tempo. Ask each student to copy the example on staff paper to use in home practice sessions.

After Learning to Sing "I Love the Mountains" . . .

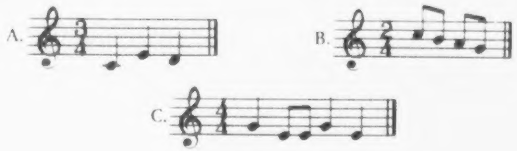
1 Look at the contours in Example 34 and describe how they are alike, and how they are different. Sing the contours using pitch names while tracing them with your hands.

Example 34


Measures 1 and 2
F
F
E
D
D
G
G
F
F
D
C
Measures 3 and 4
A
A
G
F
F
B♭
B♭
A
G
F
E
Measures 5 and 6
C
C
B♭
A
G
F
D
D
C
B♭
A
G

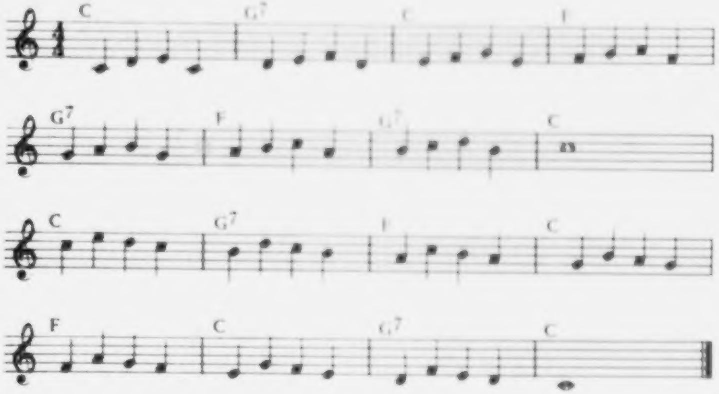
2 Write on staff paper a sequence for one of the patterns in Example 35.

Example 35



3 Learn to play Example 36 on recorder. Practice first at a slow tempo, then increase the tempo as you practice during the coming weeks. Use legato and staccato articulations each time you practice.

Example 36



4. Describe how the sequence in the first eight measures of Example 36 is different from the sequence in the last eight measures.

4. **ANALYZING FOR SEQUENCE.** Guide students to discover sequence in Example 36. The sequence in the first eight measures has a pattern of step-step-skip, each measure beginning at a higher pitch. The sequence in the last eight measures has a skip-step-step pattern, each measure beginning at a lower pitch level.

MATERIALS AND EQUIPMENT

Staff paper
Recorders
Resonator bells
Cassette tape player
Cassette tape Side B: No. 33 "I Love the Mountains"

[redacted]

CONCEPTS

Tonality: Scale, Diatonic, Chromatic

Melody: Intervals (Whole-Step, Half-Step), Sequence, Contour

Rhythm: Rhythm Pattern

STUDENT OBJECTIVES

Sing note names and show recognition of diatonic and chromatic scales

Identify half-steps, whole-steps, and chromatic notes in a song

Identify sequence in a song through comparison of similar rhythm patterns and contours

ACTIVITIES

1. **SINGING.** Teach students to sing "Dry Bones." Then have a student play Example 37 on resonator bells. As the bells are played, all other students should look at Example 37 and sing the scale several times using note names and then numbers, both ascending and descending.

2. **ANALYZING FOR WHOLE- AND HALF-STEPS.** Help students learn to recognize half-steps and whole-steps by looking at the piano keyboard in Example 37. A piano and resonator bells also should be shown, if available, to reinforce the visual representation. Point out that a scale with this arrangement of whole-steps and half-steps is called major.

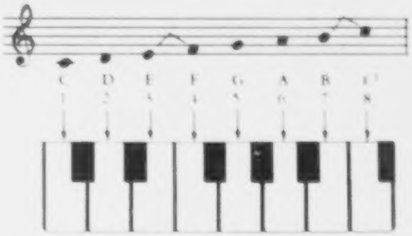
3. **SINGING A CHROMATIC SCALE.** Have a student prepare to play Example 38 on resonator bells. Other students should look at Example 38 and sing the corresponding note names several times in ascending and descending order as they are played. Help students discover how this scale consists entirely of half-steps, hence a chromatic scale.

Lesson 18

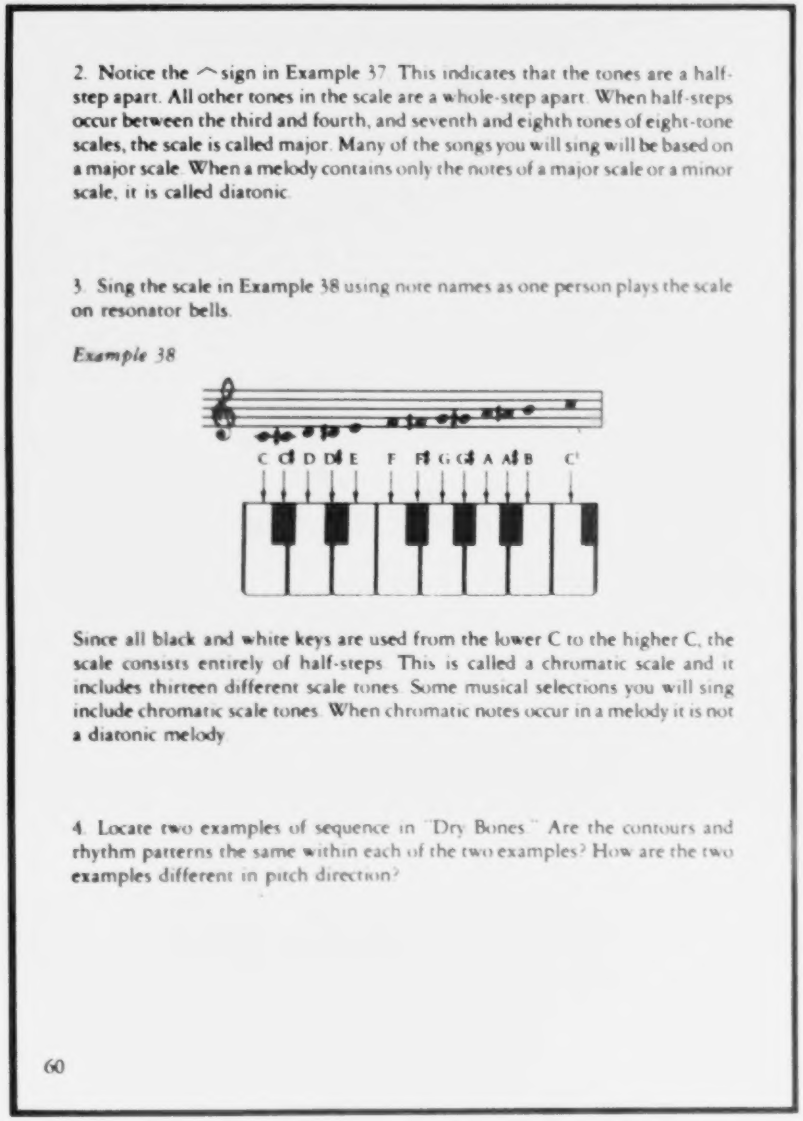
After Learning to Sing "Dry Bones" . . .

1. As one person plays the scale in Example 37 on resonator bells, all others should sing the scale tones using note names, then numbers.

Example 37



4. **SINGING, ANALYZING FOR SEQUENCE.** Guide students to recognize the examples of sequence that begin at letters (A) and (C). You might have them sing slowly at letter (A), using their hands in the air to draw the contours, or you could draw the contours on the chalkboard as follows.



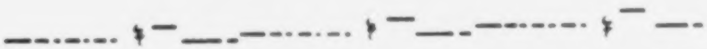
2. Notice the ⌒ sign in Example 37. This indicates that the tones are a half-step apart. All other tones in the scale are a whole-step apart. When half-steps occur between the third and fourth, and seventh and eighth tones of eight-tone scales, the scale is called major. Many of the songs you will sing will be based on a major scale. When a melody contains only the notes of a major scale or a minor scale, it is called diatonic.

3. Sing the scale in Example 38 using note names as one person plays the scale on resonator bells.

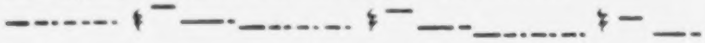
Example 38

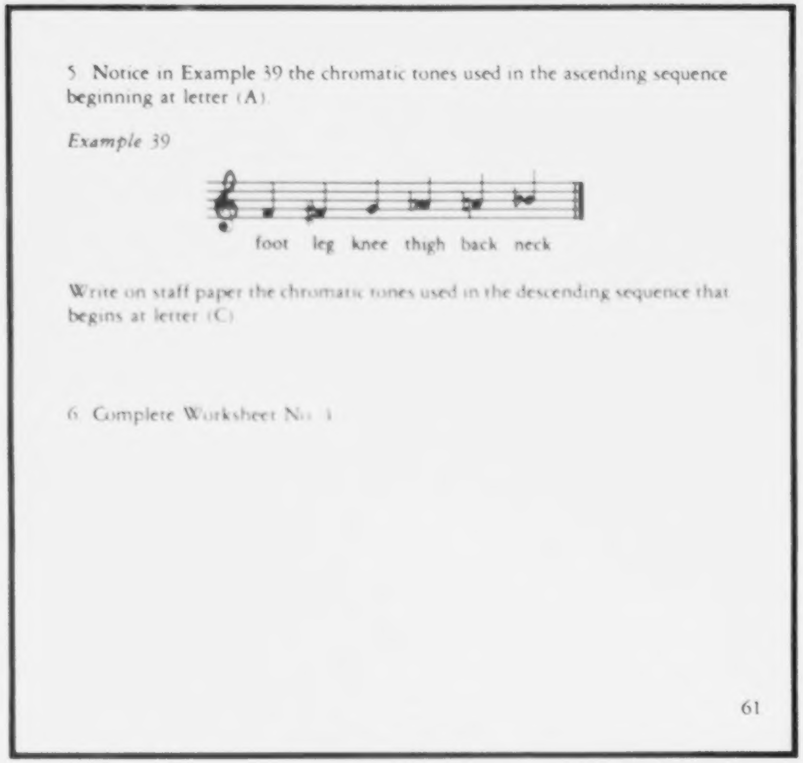
Since all black and white keys are used from the lower C to the higher C, the scale consists entirely of half-steps. This is called a chromatic scale and it includes thirteen different scale tones. Some musical selections you will sing include chromatic scale tones. When chromatic notes occur in a melody it is not a diatonic melody.

4. Locate two examples of sequence in "Dry Bones." Are the contours and rhythm patterns the same within each of the two examples? How are the two examples different in pitch direction?



The sequence at letter (C) has descending contours.





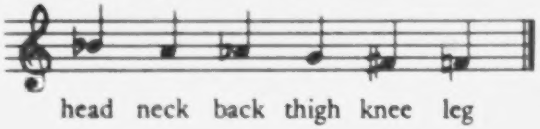
5. Notice in Example 39 the chromatic tones used in the ascending sequence beginning at letter (A).

Example 39

Write on staff paper the chromatic tones used in the descending sequence that begins at letter (C).

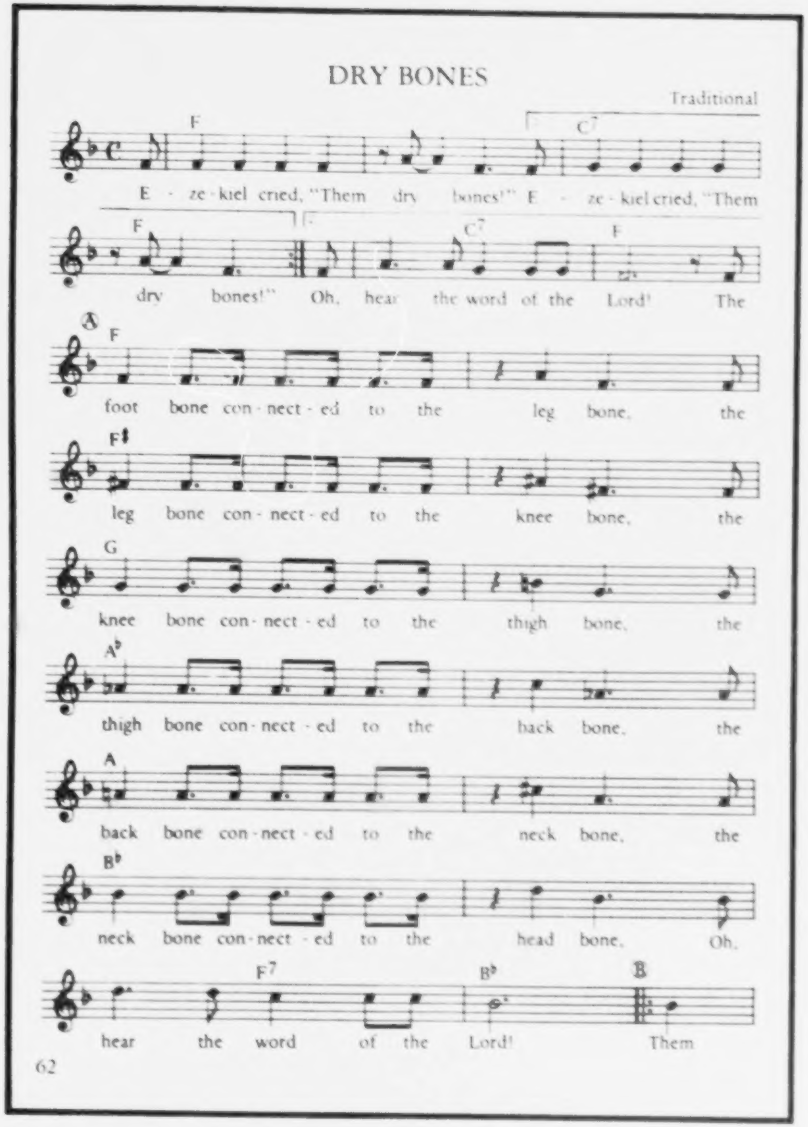
6. Complete Worksheet No. 4.

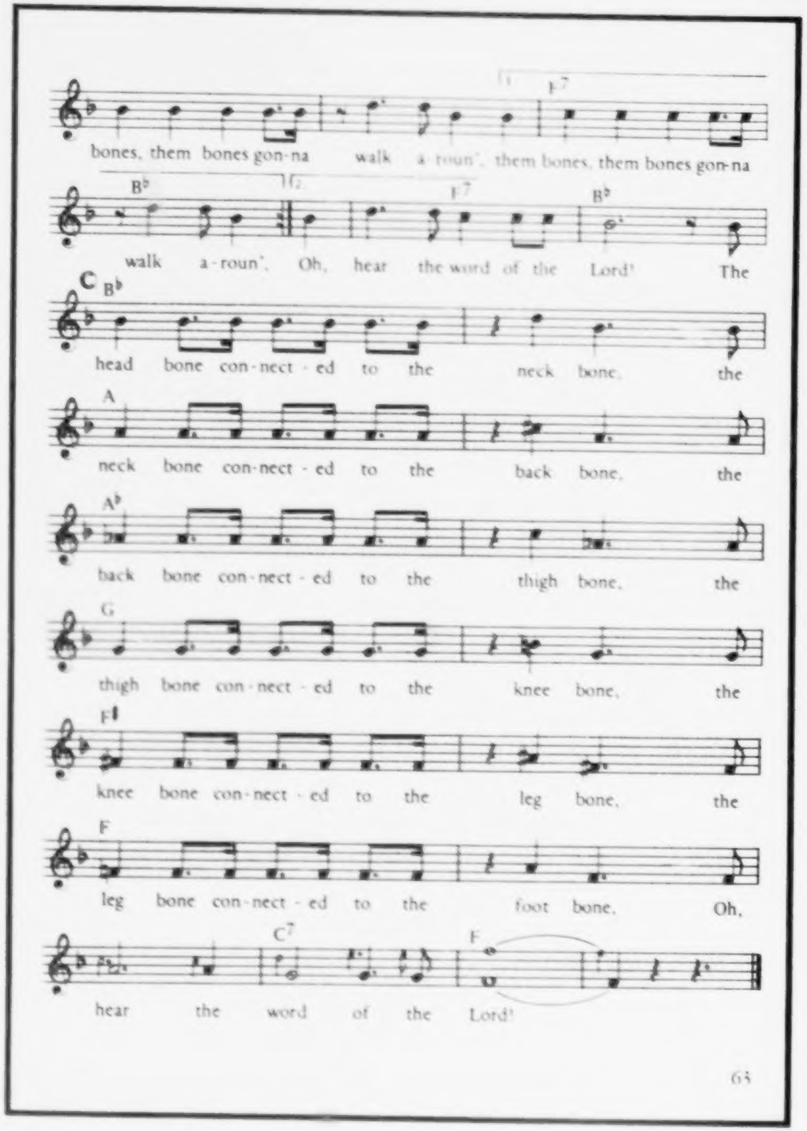
5. **IDENTIFYING CHROMATIC NOTES.** Ask students to locate in the music the chromatic notes given in Example 39. Then they should write on staff paper the descending chromatic notes in the passage beginning at letter (C) as follows.



6. **COMPLETING A WORKSHEET.** Have students complete the items in Worksheet No. 4. Answers follow.

1. B	4. A	7. C
2. A	5. C	8. B
3. C	6. A	


DRY BONES
Traditional
E - ze - kiel cried, "Them dry bones!" E - ze - kiel cried, "Them
dry bones!" Oh, hear the word of the Lord! The
A
foot bone con - nect - ed to the leg bone, the
leg bone con - nect - ed to the knee bone, the
knee bone con - nect - ed to the thigh bone, the
thigh bone con - nect - ed to the back bone, the
back bone con - nect - ed to the neck bone, the
neck bone con - nect - ed to the head bone, Oh,
hear the word of the Lord!
B
Them
62


bones, them bones gon-na walk a - roun', them bones, them bones gon-na
walk a - roun'. Oh, hear the word of the Lord! The
C
head bone con - nect - ed to the neck bone, the
neck bone con - nect - ed to the back bone, the
back bone con - nect - ed to the thigh bone, the
thigh bone con - nect - ed to the knee bone, the
knee bone con - nect - ed to the leg bone, the
leg bone con - nect - ed to the foot bone, Oh,
hear the word of the Lord!
63

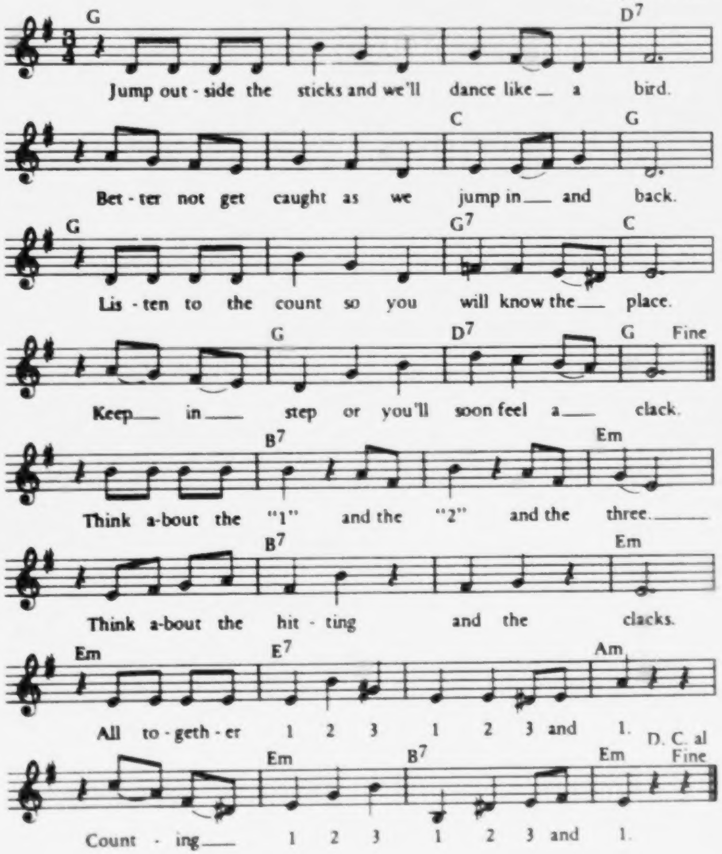
MATERIALS AND EQUIPMENT

Resonator bells (piano)
Staff paper
Duplicated copies of Worksheet No. 4
Cassette tape player
Cassette tape Side B: No. 34 "Dry Bones"

Lesson 19

TINIKLING DANCE

Philippine Folk


G D7
Jump out - side the sticks and we'll dance like__ a bird.
C G
Bet - ter not get caught as we jump in__ and back.
G G7 C
Lis - ten to the count so you will know the__ place.
G D7 G Fine
Keep__ in__ step or you'll soon feel a__ clack.
B7 Em
Think a-bout the "1" and the "2" and the three.____
B7 Em
Think a-bout the hit - ting and the clacks.
Em E7 Am
All to - geth - er 1 2 3 1 2 3 and 1.
Em B7 Em D. C. al Fine
Count - ing__ 1 2 3 1 2 3 and 1.

[redacted]

CONCEPTS

Rhythm: Meter, Accent, Beat

Form: Section, Repetition, Contrast

Tonality: Major, Minor, Key

STUDENT OBJECTIVES

Perform a song and dance movements to show recognition of beat, meter, and accent

Demonstrate recognition of contrasting and repeated song parts through dance movements and rhythm instrument performance

Identify song sections in major and minor keys

ACTIVITIES

1. **SINGING.** Teach students to sing the song. Have them locate the Philippine Islands on a map if they are not familiar with the geography of the Pacific area. Point out that there is a strong Spanish influence in most of the music and dances of the Philippines. The "tikling" is a native bird of the Philippines, and the dance they will learn imitates the bird's movements.

2. **SINGING, PERFORMING A METER OF THREE'S.** Have students clap and snap a meter of three's while singing. You may want to add tone block to the clapping sounds, rhythm sticks to the snapping sounds.

3. **PLAYING PATTERNS FOR POLES.** Help students learn to play the pattern for poles and perform the different dance steps. Ask those playing the poles to be especially alert. If they see that the dancers have not moved outside the poles for beat 1, they should not strike the poles together and run the risk of injuring the dancers. They also should not use great force to strike the poles together.

4. **DANCING.** Have students stand in line away from the poles while waiting for their turn to dance. Help them follow the directions given in their texts.

5. **DANCING.** You might have the entire class face one direction and move together without use of the poles to learn this dance pattern. They should dance with the poles when you believe they are ready. The pattern for poles should be played for two measures as an introduction before the song and dance begin. Chords also could be strummed for the introduction.

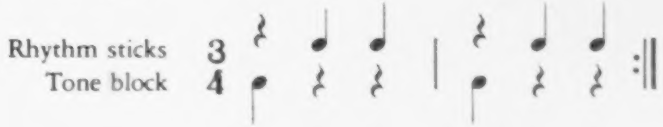
6. **DANCING.** Again have students practice without the poles until they learn the basic pattern.

7. **IMPROVISING DANCE PATTERNS.** Invite students to create their own dance patterns using combinations and variations of those they have learned.

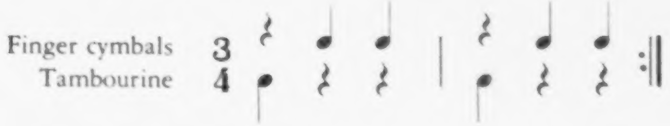
8. **ANALYZING FOR CONTRASTING SECTIONS.** Guide students to discover that there are two contrasting sections in the song. Help them recognize how the sections differ in tonality. The first section is in a major key, the second section in a minor key.

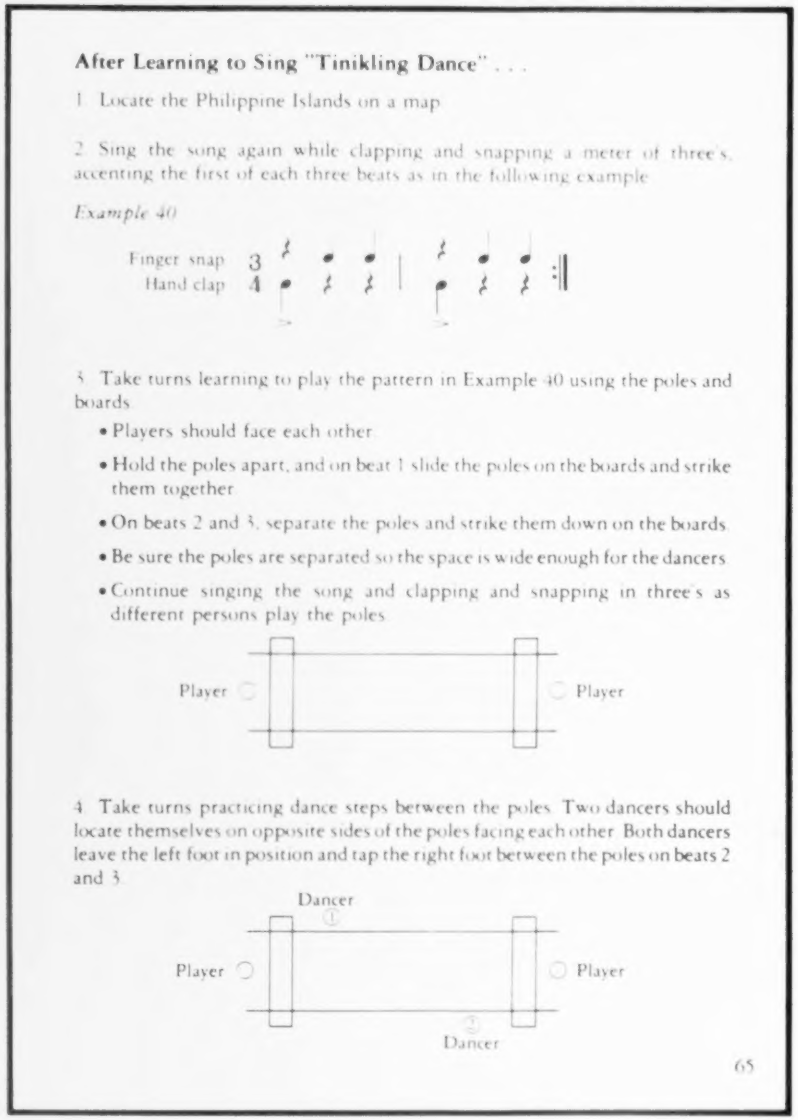
9. **DANCING, DRAMATIZING CONTRASTING SECTIONS.** Different dance steps could be used to dramatize these two different sections. Rhythm instruments also could be used as follows.

Section A (major)



Section B (minor)





After Learning to Sing "Tinikling Dance" . . .

1. Locate the Philippine Islands on a map.

2. Sing the song again while clapping and snapping a meter of three's, accenting the first of each three beats as in the following example.

Example 40

Finger snap
Hand clap
3
4

3. Take turns learning to play the pattern in Example 40 using the poles and boards.

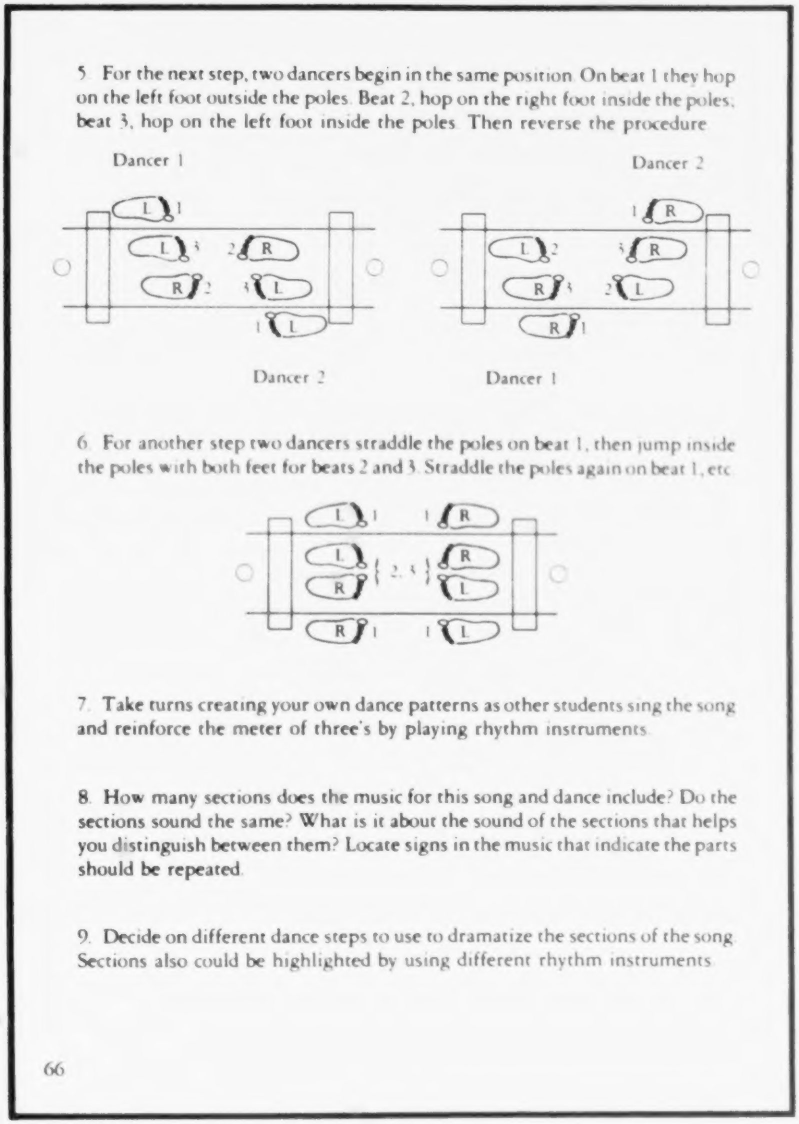
- Players should face each other.
- Hold the poles apart, and on beat 1 slide the poles on the boards and strike them together.
- On beats 2 and 3, separate the poles and strike them down on the boards.
- Be sure the poles are separated so the space is wide enough for the dancers.
- Continue singing the song and clapping and snapping in three's as different persons play the poles.

4. Take turns practicing dance steps between the poles. Two dancers should locate themselves on opposite sides of the poles facing each other. Both dancers leave the left foot in position and tap the right foot between the poles on beats 2 and 3.

65

MATERIALS AND EQUIPMENT

Rhythm instruments
Two bamboo poles seven or eight feet in length
Two boards (20 inches x 4 inches x 2 inches)



5. For the next step, two dancers begin in the same position. On beat 1 they hop on the left foot outside the poles. Beat 2, hop on the right foot inside the poles; beat 3, hop on the left foot inside the poles. Then reverse the procedure.

Dancer 1
Dancer 2
L 1
L 3
2 R
R 2
3 L
1 L
1 R
L 2
3 R
R 3
2 L
R 1
Dancer 2
Dancer 1

6. For another step two dancers straddle the poles on beat 1, then jump inside the poles with both feet for beats 2 and 3. Straddle the poles again on beat 1, etc.

7. Take turns creating your own dance patterns as other students sing the song and reinforce the meter of three's by playing rhythm instruments.

8. How many sections does the music for this song and dance include? Do the sections sound the same? What is it about the sound of the sections that helps you distinguish between them? Locate signs in the music that indicate the parts should be repeated.

9. Decide on different dance steps to use to dramatize the sections of the song. Sections also could be highlighted by using different rhythm instruments.

66

Cassette tape player
Cassette tape Side B: No. 35 "Tinikling Dance" (voice with accompaniment), No. 36 "Tinikling Dance" (piano only)

[redacted]

CONCEPTS

Form: Theme
Melody: Legato, Staccato
Tone: Timbre (Violin, Viola, Cello, String Bass)

STUDENT OBJECTIVES

Identify theme in recorded music by singing it each time it occurs

Identify examples of legato and staccato articulation

Identify string instrument timbres

ACTIVITIES

1. **LISTENING, IDENTIFYING STRING TIMBRES.** Play the recording of "Romanze" (5 minutes) from "A Little Night Music" ("Eine Kleine Nachtmusik") by the Austrian composer, Mozart. Lead students to discover that only string instruments (violin, viola, cello, string bass) are playing, and that the violins play the melody throughout.

2. **SINGING.** Teach students to sing the theme in their texts on the syllable "la." Use resonator bells or a melody instrument to play the melody if needed.

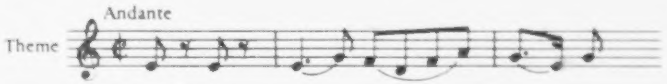
3. **LISTENING, SINGING, ANALYZING.** Play the recording again. Ask students to sing the theme each time they hear it, and to tell you later how many times it occurs in the recording (13 times, last 2 times with alterations).

4. **LISTENING, ANALYZING.** Play the recording again (or excerpts) to help students recognize that on some occasions (a) all instruments play legato, (b) all instruments play staccato, and (c) the lower pitched instruments play staccato as the violins play legato.

Lesson 20

1. Listen to the recording of "Romanze" from "A Little Night Music" by the Austrian composer, Mozart. Decide what orchestral instruments are playing, and which play the melody throughout the recording.

2. Learn to sing the following theme on the syllable "la."



3. As you listen to the recording again, sing the theme each time you hear it. Also determine how many times the theme occurs. Did the theme sound the same each time? Was it altered on any occasion?

4. Are there examples in the recording of all instruments playing legato at the same time? Are there examples of all instruments playing staccato at the same time? Are there examples of violins playing legato as the lower pitched instruments play staccato?

5. Look again at the theme, then decide what you think the word "andante" means.

5. **DEFINING ANDANTE**. Point out, only if necessary, that "andante" means a moderately slow, even, but going tempo.

MATERIALS AND EQUIPMENT

Phonograph
Recording of "Romanze" from *A Little Night Music*, FASHIONS IN MUSIC, No. 101 (86), Bowmar/Noble Publishers Inc., Side 2, Band 9
Resonator bells

CONCEPTS

Tone: Pitch, Pitch Class

Tonality: Pentatonic, Diatonic, Chromatic

Texture: Accompaniment, Countermelody

STUDENT OBJECTIVES

Identify pitch classes within songs to determine if they form a pentatonic scale

Differentiate between pentatonic, diatonic, and chromatic scales

Describe the relationship between a melody and a countermelody

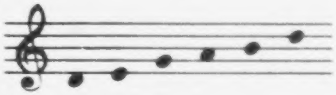
Improvise accompaniments for songs using the pentatonic scale

Pluck an ukulele accompaniment for a song

ACTIVITIES

1. **SINGING, UNDERSTANDING THE GRAND STAFF.** Teach students to sing "Arirang." Use piano accompaniment to teach the song if a player and instrument are available. Guide students to build an understanding of the relationship between the Grand Staff and the treble and bass staves used in the piano accompaniment. Particularly help them to understand that the bass staff is a continuation of the treble staff. You might draw a bass staff on the chalkboard and have them name notes as you draw them on the staff.

2. **ANALYZING FOR PITCHES AND PITCH CLASSES.** Ask students to look at the music for "Arirang" and write on staff paper the different pitches of the melody. They should arrange the pitches from low to high as follows.

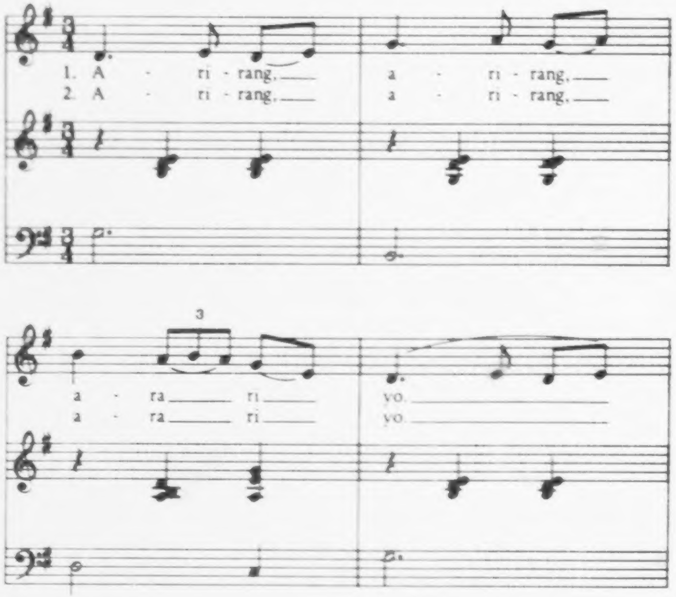


Lesson 21

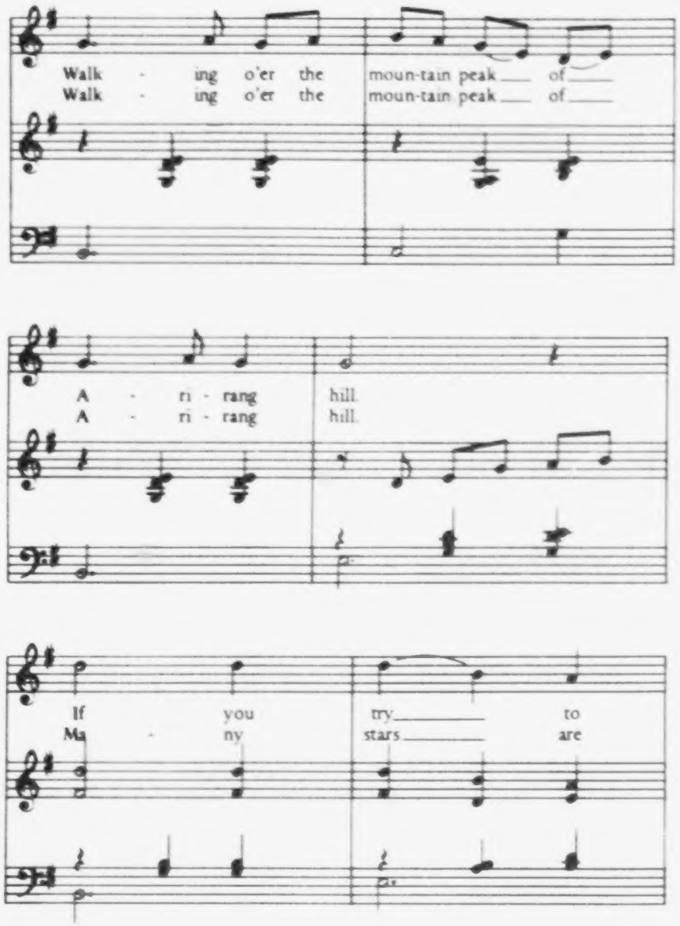
"Arirang" is a folk song from Korea that has been passed on from one singer to another for more than four-thousand years. The title of the song is the name of hills located in three different Korean provinces. This song is about the Arirang Hill in Seoul, the capital city of South Korea. There are twelve steep passes in the legendary story of Arirang Hill.

ARIRANG

Byung-Chul Choi


1. A - ri - rang, a - ri - rang,
2. A - ri - rang, a - ri - rang,
3
a - ra ri yo.
a - ra ri yo.

Check their work, then explain that there are six different pitches but only five different "pitch classes" (D, E, G, A, B) in the song. D, for instance, is a "pitch class," and represents all D's at higher and lower octaves.

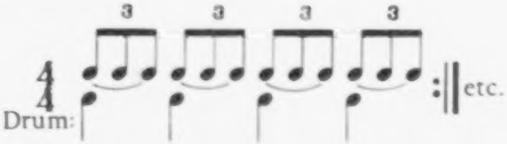

Walk - ing o'er the moun-tain peak ___ of ___
Walk - ing o'er the moun-tain peak ___ of ___
A - ri - rang hill.
A - ri - rang hill.
If you try ___ to
Ma - ny stars ___ are

3. **COMPARING SCALES.** Point out that a scale including five different pitch classes is called pentatonic. Have students compare the number of pitch classes in the pentatonic scale with the numbers included in the diatonic and chromatic scales (refer to Lesson 18 if necessary).

Pentatonic - 5 pitch classes
Diatonic - 7 pitch classes
Chromatic - 12 pitch classes

4. **SINGING, IMPROVISING AN ACCOMPANIMENT.** Have students take turns improvising an accompaniment on resonator bells using the pentatonic scale of "Arirang" (D, E, G, A, B) as other students sing the song. You also might have two recorder players improvise accompaniments by randomly playing the five pitches using a variety of rhythms.

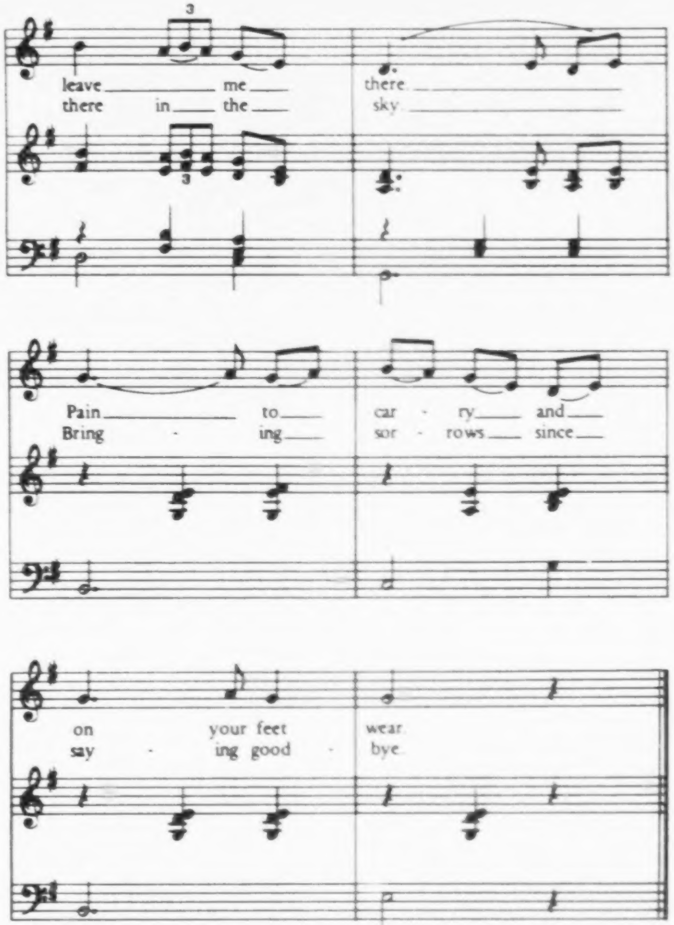
5. **PLAYING RECORDER.** Help students play the triplet in Example 42 on recorder. Tap a drum to a steady beat as they practice playing B as in the following example.



Then help them learn to play the melody of the entire song on recorder.

6. **SINGING MELODY AND COUNTERMELODY.** Help students learn to pronounce the words of "Akatombo" to the rhythm of the melody. Teach them first to sing the melody, then the countermelody. Point out that a countermelody is of nearly equal importance to the primary melody.

7. **SINGING, PLAYING RECORDER.** Divide the class into two groups to sing "Akatombo" (melody, countermelody). Have them perform the song on recorder in two groups.



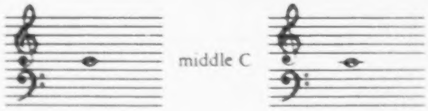
"Arirang," collected, arranged, and translated by Byung-Chul Choi. Used by permission.

8. SINGING, PLAYING RECORDER AND UKULELE. Teach students to play the ukulele picking pattern in Example 43. Have them perform the song as an ensemble: two groups of singers (melody, countermelody), two groups of recorder players (melody, countermelody), ukulele players.

After Learning to Sing "Arirang" . . .

1. Look at the music and observe the piano accompaniment. Two staves are used for the accompaniment: the upper staff uses the treble clef, the lower staff uses the bass clef. Together, these two staves represent the grand staff (also called great staff). Look at Example 41 to understand the relationship between the grand staff and the treble and bass staves in the piano accompaniment.

Example 41



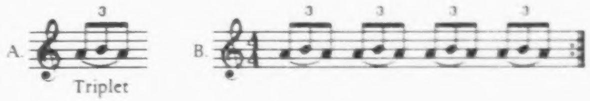
2. Write on staff paper the different pitches included in the melody of "Arirang." How many different pitches are there? How many different pitch classes?

3. A melody that includes five different pitch classes is based on a pentatonic scale. Refer back to Lesson 18 and determine how many pitch classes are included in a diatonic scale and in a chromatic scale.

4. Take turns improvising an accompaniment using the five resonator bells D, E, G, A, B as other students sing the song.

5. Practice playing Example 42 on recorder. Then learn to play the melody of "Arirang." The triplet used in this song is played three notes to the beat, and the notes are slurred.

Example 42

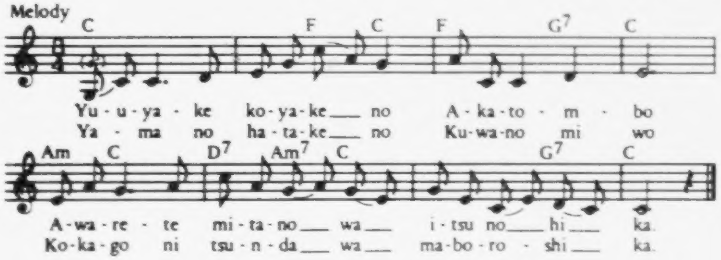


9. IDENTIFYING PITCH CLASSES. Ask students to determine the number of pitch classes in the melody of "Akatombo," and then identify the notes as pentatonic, diatonic, or chromatic.

AKATOMBO

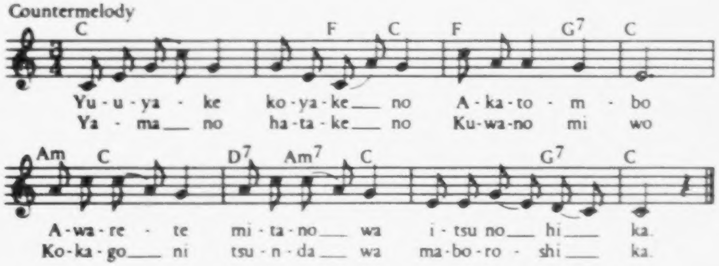
Words by Rofu Miki
Music by Kosaku Yamada

Melody


Melody
C F C F G7 C
Yu - u - ya - ke ko - ya - ke no A - ka - to - m - bo
Ya - ma no ha - ta - ke no Ku - wa - no mi wo
Am C D7 Am7 C G7 C
A - wa - re - te mi - ta - no wa i - tsu no hi ka.
Ko - ka - go ni tsu - n - da wa ma - bo - ro - shi ka.

© 1927 Rofu Miki and Kosaku Yamada. Used by permission of JASRAC License No. 8012252

Countermelody


Countermelody
C F C F G7 C
Yu - u - ya - ke ko - ya - ke no A - ka - to - m - bo
Ya - ma no ha - ta - ke no Ku - wa - no mi wo
Am C D7 Am7 C G7 C
A - wa - re - te mi - ta - no wa i - tsu no hi ka.
Ko - ka - go ni tsu - n - da wa ma - bo - ro - shi ka.

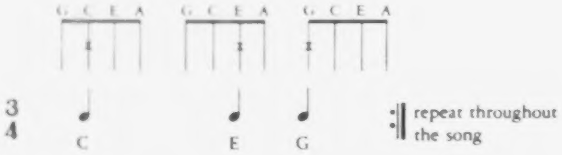
After Learning to Pronounce the Words and to Sing "Akatombo" . . .

6. Learn to sing the countermelody, then divide into two groups to sing both parts together. A countermelody is of equal or near equal importance to the primary melody.

7. In two groups, sing the melody and countermelody together. Then play the melody and countermelody on recorder. Recorder players will need to play a second line G in place of the low G for the first note of the melody.

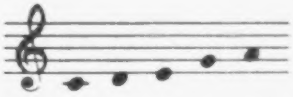
8. Practice playing the ukulele open string picking pattern in Example 43 to a steady beat (x = pluck).

Example 43


G C E A
G C E A
G C E A
x
x
x
3
4
C
E
G
repeat throughout the song

Then, in two groups (ukuleles, singers), perform the song again. Eventually perform the song with two groups of singers (melody, countermelody), two groups of recorder players (melody, countermelody) and ukulele players.

9. Determine how many pitch classes are included in "Akatombo." Are the notes in "Akatombo" pentatonic, diatonic, or chromatic? For other performances of the song, use resonator bells and take turns adding an improvised bell accompaniment to the ensemble.


Pentatonic

MATERIALS AND EQUIPMENT

Piano (optional), Resonator bells, Recorders, Ukuleles
Cassette tape player
Cassette tape Side B: No. 37 "Arirang," No. 38 "Akatombo"

[redacted]

CONCEPTS

Tone: Duration

Rhythm: Rhythm Pattern, Syncopation

STUDENT OBJECTIVES

Explain how ties and rests may produce syncopated rhythms

Evaluate a recorded performance to judge the balance between singers and instruments

ACTIVITIES

1. **SINGING.** Teach students to sing "Mother Country." Discuss their opinions whether harmony, rhythm, form, melody, texture, or tonality contributes most to the appeal of the song. Accept all opinions, but point out that the rhythm is distinctive and important to the song's total effect.

2. **RECITING TEXT OF A SONG.** Lead students in reciting the song's text in unison, using a straight rhythm. Then with a soft, steady drum beat in the background, lead them in reciting the text as notated in the music.

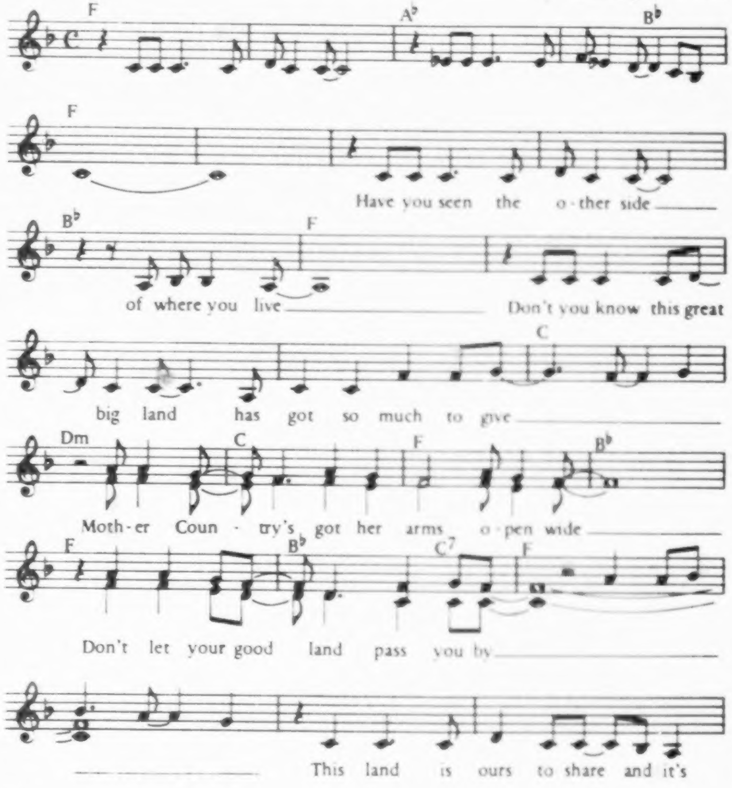
3. **CHANTING RHYTHMS.** Ask students to locate in the music measures that begin with a rest. Then have them chant A and B in Example 44. Establish a feeling for a meter of four's before they begin each example by counting aloud 1 2 3 4 1 2 3 4.

4. **ANALYZING, CHANTING RHYTHMS.** Ask students to locate in the music examples of notes tied across barlines. Then establish a meter of four's and have them chant A and B in Example 45. Explain that the measures with rests on beat 1 and ties across other beats alter the normal beat patterns, producing syncopation.

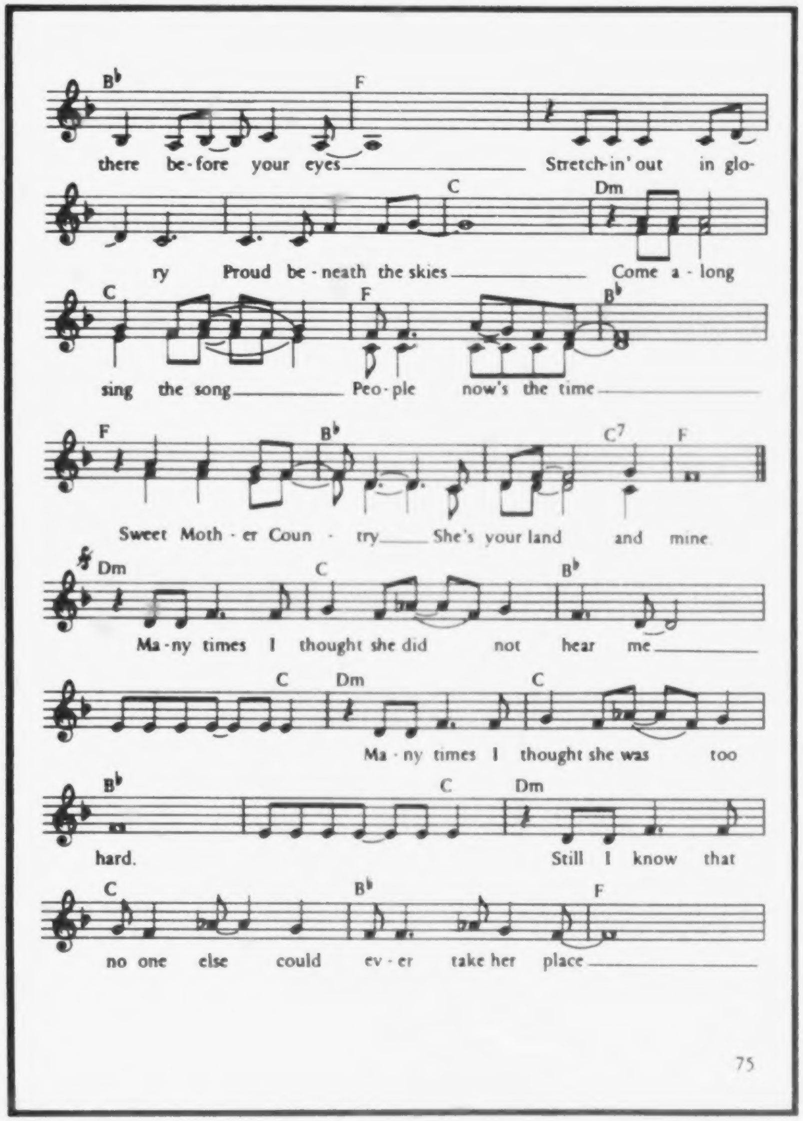
Lesson 22

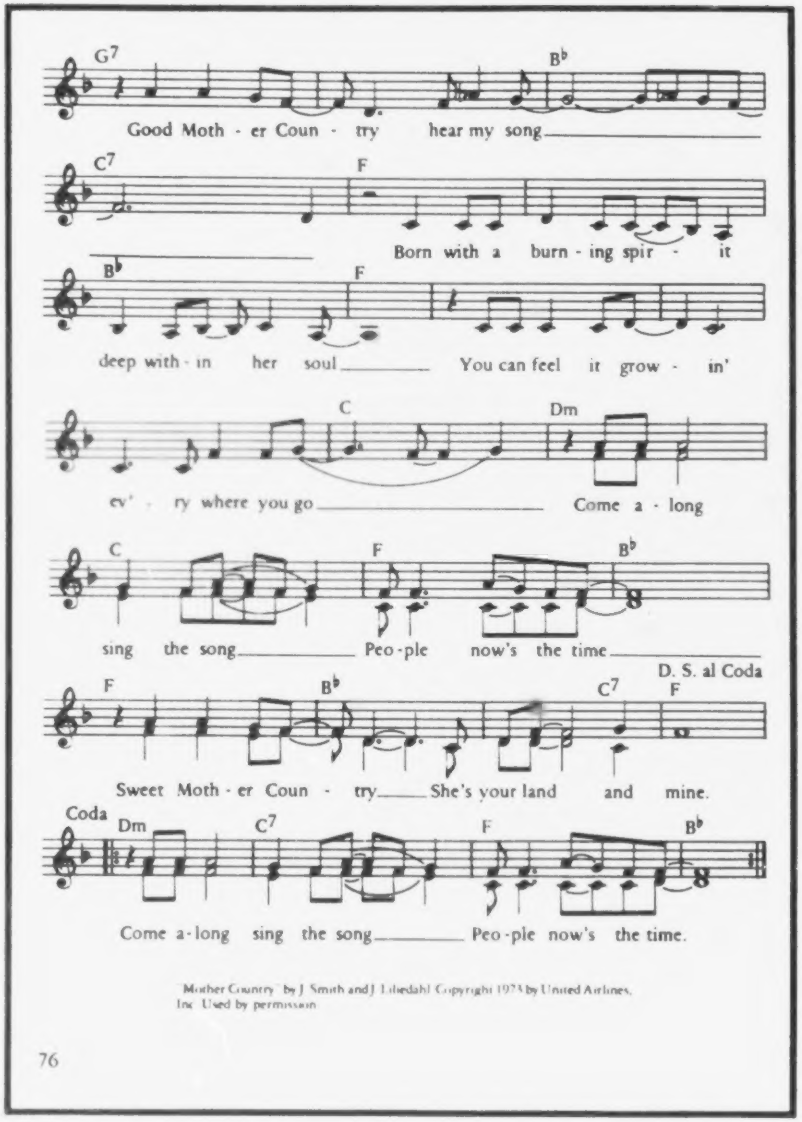
MOTHER COUNTRY

J. Smith, J. Liliedahl


F
A♭
B♭
F
Have you seen the o - ther side
B♭
F
of where you live
Don't you know this great
C
big land has got so much to give
Dm
C
F
B♭
Moth - er Coun - try's got her arms o - pen wide
F
B♭
C7
F
Don't let your good land pass you by
This land is ours to share and it's

5. **UNDERSTANDING NOTE DURATIONS.** Ask students to look at Example 46. Help them understand the relationship between the durations ♪, ♩, ♩., 𝅗𝅥., 𝅝 and a meter of four's.


there be-fore your eyes
Stretch-in' out in glo-
ry Proud be-neath the skies
Come a-long
sing the song
Peo-ple now's the time
Sweet Moth-er Coun-try
She's your land and mine.
Ma-ny times I thought she did not hear me
Ma-ny times I thought she was too
hard.
Still I know that
no one else could ev-er take her place
75


Good Moth-er Coun-try hear my song
Born with a burn-ing spir-it
deep with-in her soul
You can feel it grow-in'
ev'-ry where you go
Come a-long
sing the song
Peo-ple now's the time
D. S. al Coda
Sweet Moth-er Coun-try
She's your land and mine.
Coda
Come a-long sing the song
Peo-ple now's the time.
76

"Mother Country" by J. Smith and J. Libedahl Copyright 1973 by United Airlines, Inc. Used by permission.

6. **PERFORMING A HARMONY PART.** Teach students to sing and play on recorder the harmony part (lower notes) for the song.

7. **FINGERING AND STRUMMING THE $B^\flat$ CHORD.** Students should review the fingering for the $B^\flat$ chord and practice the strumming pattern in Example 48. You could use the introduction $\frac{4}{4}$ F F F F| $B^\flat$ $B^\flat$ $B^\flat$ $B^\flat$| C^7 C^7 C^7 C^7| F F F F|| to replace the printed eight-measure introduction that includes the $A^\flat$ chord.

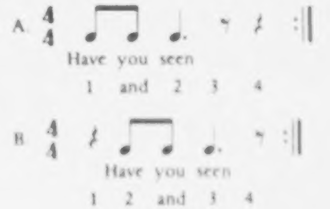
After Learning to Sing "Mother Country" . . .

1. Which of the following do you believe contributes most to the appeal of this song: harmony, rhythm, form, melody, texture, tonality?

2. Recite the text of the song in unison using a very straight rhythm. Then recite the text as notated to a soft, steady drum beat in the background.

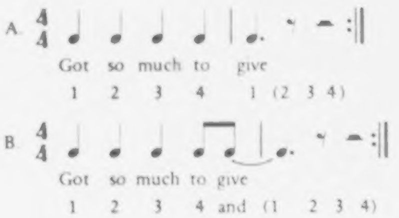
3. Locate in the music measures that begin with a rest. Then chant the examples in Example 44 to get a better feeling for the effect of the rest at the beginning of measures.

Example 44



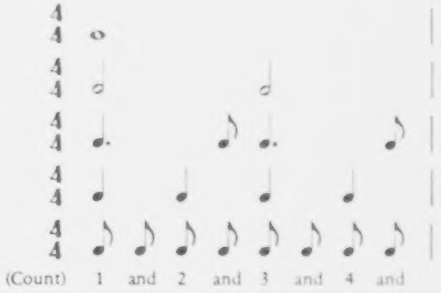
4. Locate in the music examples of notes tied across barlines. Then chant A and B in Example 45 to get a better feeling for the effect of the tie.

Example 45



5. Look at Example 46 and observe the relationship of the different note durations to a meter of four's.

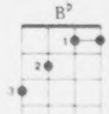
Example 46



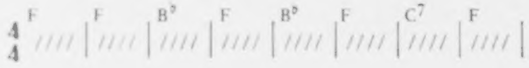
6. Learn to sing and play on recorder the harmony part to the melody of "Mother Country."

7. Review the ukulele fingering for the B♭ chord in Example 47. Then practice the strumming pattern in Example 48.

Example 47



Example 48



8. Perform the song as an ensemble. Include singers (melody), singers and recorder players (harmony part), ukulele players, and rhythm instrument players. Record a performance and evaluate the results for balance between singers and instruments.

8. **PERFORMING IN AN ENSEMBLE.** Organize an ensemble to perform the song (singers, recorders, ukuleles, rhythm instruments). Invite students to improvise rhythm instrument parts. Record a performance and have students evaluate the results in terms of balance between performers.

MATERIALS AND EQUIPMENT

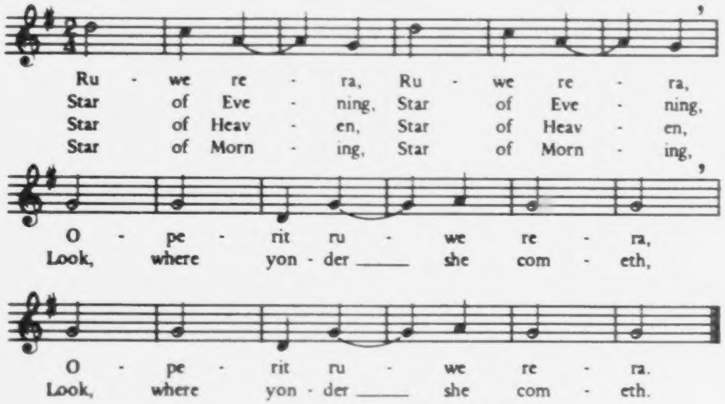
Recorders, Ukuleles, Rhythm instruments
Cassette tape recorder and player
Cassette tape Side B: No. 39 "Mother Country"

Lesson 23

KEHARE KATZARU

Reading Song

Song of the Spirit Dance
(Ghost-Dance Song)
Pawnee Tribe


Ru - we re - ra, Ru - we re - ra,
Star of Eve - ning, Star of Eve - ning,
Star of Heav - en, Star of Heav - en,
Star of Morn - ing, Star of Morn - ing,
O - pe - rit ru - we re - ra,
Look, where yon - der ___ she com - eth,
O - pe - rit ru - we re - ra.
Look, where yon - der ___ she com - eth.

"Kehare Katzaru" was taken from *The Indian's Book* by Natalie Curtis. Dover Publications, Inc., 1967.

After Learning to Sing "Kehare Katzaru" . . .

1. Learn to play the song on recorder. Notice at the end of the first line of music the sign ❜. This indicates that you should take a breath. Learn to breathe only where the signs appear.

79

CONCEPTS

Rhythm: Meter, Beat

Tone: Pitch, Pitch Class

Tonality: Scale (4-Tone Scale)

STUDENT OBJECTIVES

Play a song on recorder to demonstrate understanding of ties and breath signs

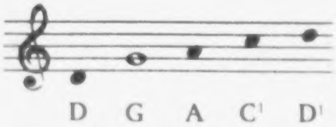
Identify the pitches, pitch classes, and scale used in the melody of a song

Compose a melody for recorder based on a 4-tone scale

ACTIVITIES

1. **SINGING.** Teach students to sing "Kehare Katzaru." Then teach them to play the song on recorder. Remind them that a tie connects two notes of the same pitch. Ties in this song extend notes across barlines. Whether singing or playing, they should breathe only where the breath signs (❜) are given.

2. **NOTATING PITCHES.** Ask students to write on staff paper in ascending order the pitches used in the melody of "Kehare Katzaru," and to determine the number of pitch classes the notes represent. Have them play this scale on recorder and identify it as a 4-tone scale with G as tonic.



Pitch classes: G, A, C, D

3. **COMPOSING A MELODY.** Compose a melody on the chalkboard to explain the rules listed in the student text. Have students practice drawing notes and the treble clef before they begin their compositions.

4. **PERFORMING COMPOSITIONS.** After the compositions have been completed, invite students to play them on recorder for the class. Several advanced players could play along with those students who may be shy or who may be slower in developing performance skills. Check the compositions for notational errors and return them to students so they will know where they have made mistakes.

Encourage students to independently compose other melodies for recorder using different meter signatures and other scales. This could be an out-of-class or freetime activity for those interested.

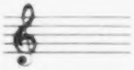
MATERIALS AND EQUIPMENT

Staff paper
Recorders
Cassette tape player
Cassette tape Side B: No. 40 "Kehare Katzaru"

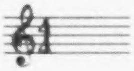
2. Write on staff paper in ascending order the different notes used in "Kehare Katzaru." Then determine the number of pitch classes these notes represent.

3. Compose a melody for recorder using only the pitches included in the melody of "Kehare Katzaru." Become familiar with the following rules before you begin your composition.

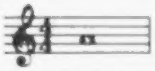
a. A treble clef sign should be drawn at the beginning of each line of music.



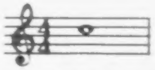
b. Use only a $\frac{4}{4}$ meter. Draw the meter signature after the clef sign. (The meter signature is included only on the first line of music.) Each measure must include notes and/or rests that total four beats.



c. Notes drawn in spaces should not extend over the lines.

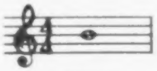


correct

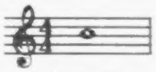


incorrect

d. Notes drawn on lines should have the line through their centers.

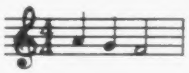


correct

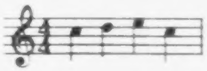


incorrect

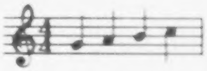
e. Notes below the middle line of the staff should have stems that go up from the right side of the note heads.



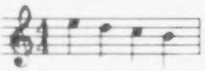
f. Notes above the middle line of the staff should have stems that go down from the left side of the note heads.



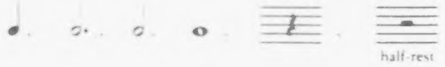
g. Notes on the middle line of the staff may have stems that go in either direction.



or

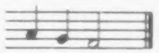


h. Use only the following notes and rests in your composition.



i. The melody should be at least eight measures long.

j. A double bar should end your composition.



k. Give your melody a title and write words for it, if you wish.

4. Learn to play your composition on recorder.

[redacted]

CONCEPTS

Melody: Call and Response
Texture: Unison, Solo, Imitation
Tone: Timbre

STUDENT OBJECTIVES

Analyze a song and explain why it contains call and response and imitation

Differentiate between unison and solo singing

Select a title and make up a text of several verses for a song

Create a timbre piece using the rhythms of a familiar song

ACTIVITIES

1. **ANALYZING A SONG SCORE.** Before students learn to sing the song, have them look at the music to discover that the song is written for two groups. Guide them to discover that the two parts are written on one staff, stems up for Part 1, stems down for Part 2.

2. **PART-SINGING.** Divide the students into two groups (by rows, boy-girl groups, or another plan) and teach them to sing the song. Encourage both groups to sing all half-notes for two full counts. Eventually have students take turns singing Part 1 as a soloist, with all others singing Part 2.

3. **UNDERSTANDING CALL AND RESPONSE.** Point out how the two parts in the song form call and response (a vocal dialogue between a leader and a group), and imitation (the restatement of a melody or part of a melody by a second performer, or group of performers).

Lesson 24

1. Look at the music for "I'm On My Way" and determine how many groups will be required to sing the song. How could you tell how many groups are needed?

2. Divide into groups and learn to sing the song. Be sure to sing all half-notes for two full counts.

3. Explain why this song contains call and response and imitation.

4. Make up a new text for the song using a title such as "I'm Going Home," "Where Can I Find," "Is This the Way," etc. Include more than one verse.

5. Perform the rhythms of the two parts of the song using cupped-hand sounds and heel-of-the-hand sounds.

6. Experiment with other hand sounds and hands used in combination with different objects. Select six sounds to use for another performance of the song.

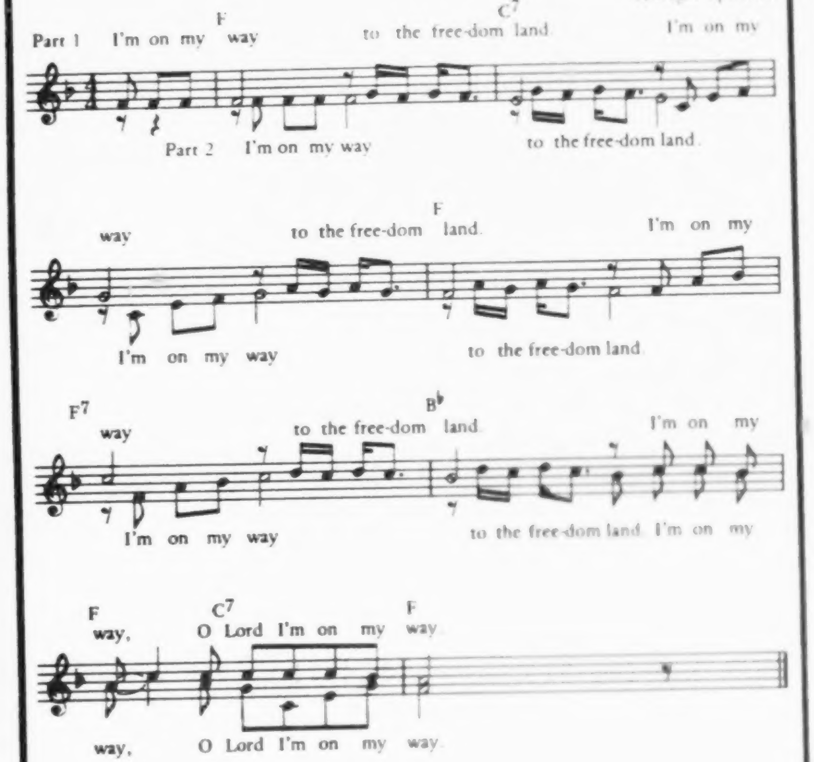
7. Strum an ukulele accompaniment as you sing and include an introduction.

8. Create a timbre piece (voices, or other sound sources) using the rhythms of the two parts in the song "Old Texas" (Lesson 5).

4. **CREATING A SONG TEXT.** Have students make up a new text for the song that includes more than one verse. They may select their own title, or use one suggested in their texts.

I'M ON MY WAY

Adapted from "Canaan's Land"
A Negro Spiritual


Part 1 I'm on my way to the free-dom land. I'm on my
F
C7
Part 2 I'm on my way to the free-dom land.
way to the free-dom land. I'm on my
F
I'm on my way to the free-dom land.
F7
way to the free-dom land. I'm on my
B♭
I'm on my way to the free-dom land. I'm on my
F
C7
F
way, O Lord I'm on my way
way, O Lord I'm on my way

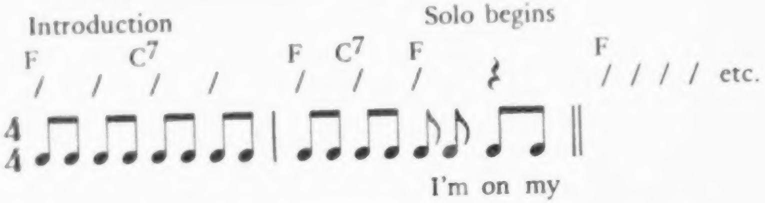
5. **PERFORMING RHYTHMS WITH HAND SOUNDS.** As you keep a steady, soft beat with a drum, have two groups perform only the rhythms of the parts using hand sounds. One group should clap cupped-hands, the other group slap the fingers of the right hand on the heel of the left hand. This will provide two distinctive timbres.

6. **PLANNING AND PERFORMING A TIMBRE PIECE.** Have students experiment with other hand sounds, or with hands in combination with different objects. Have them decide on different sounds, then plan and perform a timbre piece such as the one that follows. This plan requires them to perform the rhythms of the song three times.

A soft, steady drum beat throughout . . .

	STEMS-UP TIMBRES	STEMS-DOWN TIMBRES
1	heel-of-hand slaps	cupped-hands clap
2	pencils striking palms	palms rubbed together
3	hand striking book	hand striking sheet of paper

7. **SINGING, STRUMMING AN ACCOMPANIMENT.** Have students strum an accompaniment while singing. They should play an introduction such as the following.


Introduction
Solo begins
F
C7
F
C7
F
F
etc.
I'm on my

8. **EXPERIMENTING, PERFORMING A TIMBRE PIECE.** Invite students to experiment with voice or other kinds of timbres to use in a timbre piece for the rhythms of the two parts in "Old Texas" (Lesson 5).

MATERIALS AND EQUIPMENT

Drum with beater, Assorted objects selected to use for hand sounds, Ukuleles
Cassette tape player
Cassette tape Side B: No. 41 "I'm On My Way"

CONCEPTS

Melody: Speech Song

Form: Theme

Texture: Imitation, Fugue

STUDENT OBJECTIVES

Differentiate between singing and speech song

Identify themes heard in choral readings and in a recorded selection

Identify imitation in choral readings and in a recorded selection

Describe the main characteristics of a fugue

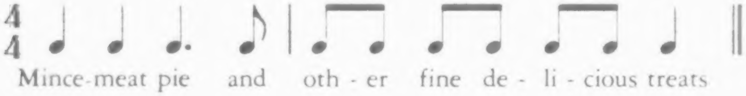
ACTIVITIES

1. **PERFORMING AND ANALYZING A CHORAL READING.** Before involving the entire class in the activities, ask four students to rehearse a choral reading (speech song) that will illustrate some of the characteristics of a fugue. Follow these procedures.

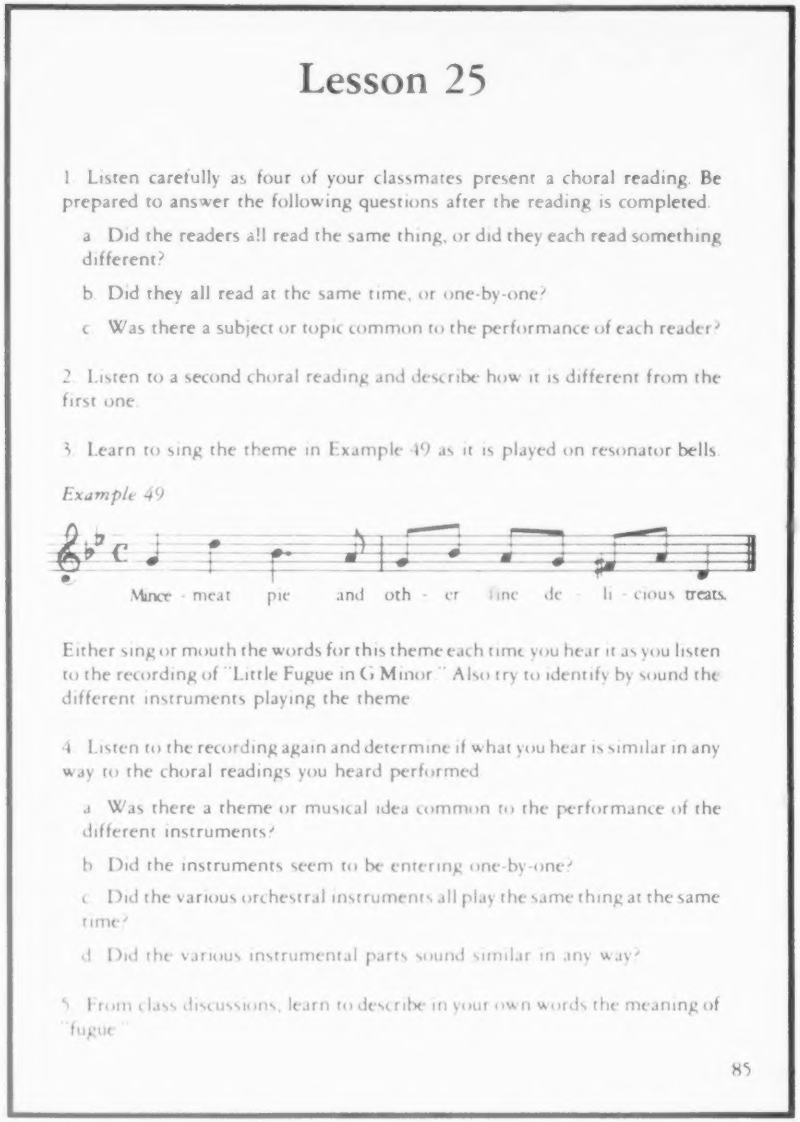
a. Four students should each select news articles from the newspaper.

b. They are to read the articles aloud simultaneously to a meter of four's.

c. At random, but separately, each reader inserts into the article he is reading the statement:



d. After inserting the sentence at random, the readers continue reading their newspaper articles.



Lesson 25

1. Listen carefully as four of your classmates present a choral reading. Be prepared to answer the following questions after the reading is completed.

a. Did the readers all read the same thing, or did they each read something different?

b. Did they all read at the same time, or one-by-one?

c. Was there a subject or topic common to the performance of each reader?

2. Listen to a second choral reading and describe how it is different from the first one.

3. Learn to sing the theme in Example 49 as it is played on resonator bells.

Example 49

Either sing or mouth the words for this theme each time you hear it as you listen to the recording of "Little Fugue in G Minor." Also try to identify by sound the different instruments playing the theme.

4. Listen to the recording again and determine if what you hear is similar in any way to the choral readings you heard performed.

a. Was there a theme or musical idea common to the performance of the different instruments?

b. Did the instruments seem to be entering one-by-one?

c. Did the various orchestral instruments all play the same thing at the same time?

d. Did the various instrumental parts sound similar in any way?

5. From class discussions, learn to describe in your own words the meaning of "fugue."

e. Preparation and rehearsal should take place in an area where other students will not be able to hear what is happening.

Have the four students present the choral reading in class. All other students are to listen and be prepared to answer the questions in their texts when the reading is completed. Note with students later that the four readers read at the same time, but they each read something different. Also, that the statement "Mincemeat pie and other fine delicious treats" is a theme or subject common to each reader.

2. **COMPARING PERFORMANCES OF A CHORAL READING.** Have the four students present the choral reading again. This time they should begin in an additive manner one-by-one with the statement "Mincemeat pie and other fine delicious treats," and then proceed to read their newspaper articles. Later point out that in this performance each reader began with the subject or theme, and that the performance was additive . . . one performer, then two, then three, then four simultaneously.

3. **LISTENING, SINGING A THEME.** Use resonator bells (piano, recorder) and help students learn to sing the theme in Example 49. Play "Little Fugue in G Minor" (3½ minutes); ask students to either sing or mouth the words each time they hear the theme. Also encourage them to identify which instrument(s) is playing the theme.

4. **LISTENING, COMPARING TEXTURES.** Play the recording again. Ask students to be prepared to identify similarities and differences between the recording and the choral readings. Help students recognize that the instruments entered one-by-one playing the theme (subject), and that the theme was again heard at different points in the recording, much like the topic or subject was presented in the first choral reading. The various orchestral instruments did not play the same thing at the same time, but their parts were imitative.

5. **DESCRIBING A FUGUE.** Discuss with students the meaning of "fugue." Point out that a theme, or subject, is introduced and then imitated by other instruments entering at different times at higher or lower pitch levels. Instrumental parts other than the theme also are imitative. Emphasize that in the choral readings there was imitation only of the subject, but not in the other parts, as in a fugue.

MATERIALS AND EQUIPMENT

Newspaper articles
Phonograph
Recording of "Little Fugue in G Minor" from FASHIONS IN MUSIC, No. 101 (86), Bowmar/Noble Publishers Inc., Side 1 Band 4
Resonator bells (piano, recorder)

[redacted]

CONCEPTS

Texture: Unison, Canon, Monophony, Homophony, Polyphony

STUDENT OBJECTIVES

Differentiate between unison and non-unison singing and playing

Differentiate visually and aurally between monophonic, homophonic, and polyphonic textures

Achieve a general conception of canon, monophony, homophony, and polyphony

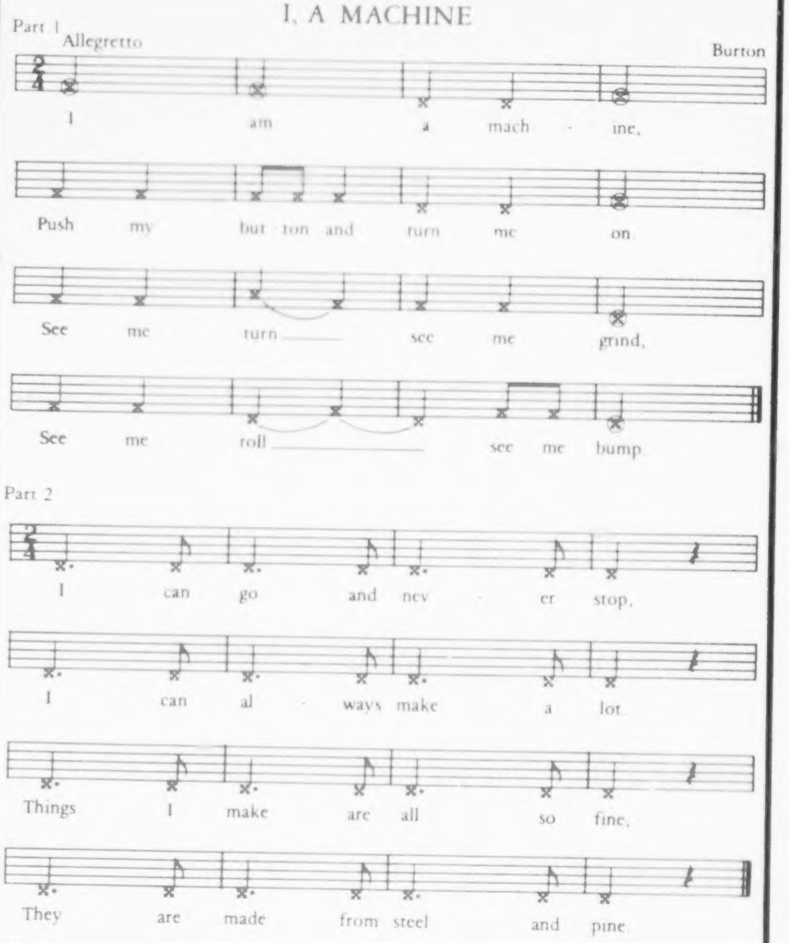
ACTIVITIES

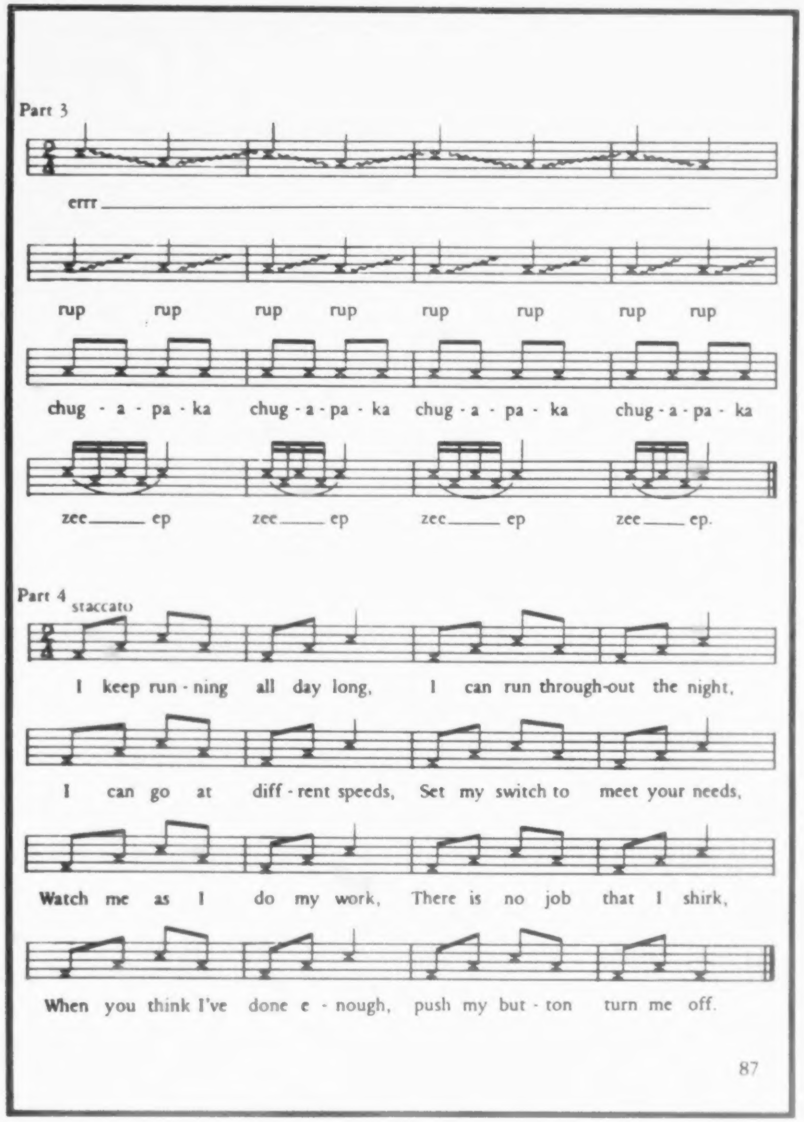
1. **PERFORMING IN UNISON.** Teach students to perform "I, a Machine." They should first learn to perform each of the four parts in unison at a slow tempo to a steady, soft drum beat, or to a metronome click. When the parts are secure, divide students into four groups and have them perform the piece as a canon. Group 1 performs Part 1, then as Group 1 begins Part 2, Group 2 begins Part 1, and so on, until all groups have performed all four parts. Following is a performance plan.

Group 1	Part 1	Part 2	Part 3	Part 4	Part 1	Part 2	etc.
Group 2		Part 1	Part 2	Part 3	Part 4	Part 1	etc.
Group 3			Part 1	Part 2	Part 3	Part 4	etc.
Group 4				Part 1	Part 2	Part 3	etc.

Lesson 26

I, A MACHINE


Part 1
Allegretto
Burton
I am a mach - ine,
Push my but ton and turn me on.
See me turn see me grind,
See me roll see me bump
Part 2
I can go and nev - er stop,
I can al - ways make a lot.
Things I make are all so fine,
They are made from steel and pine.


Part 3
errr
rup rup rup rup rup rup rup rup
chug - a - pa - ka chug - a - pa - ka chug - a - pa - ka chug - a - pa - ka
zee___ ep zee___ ep zee___ ep zee___ ep.
Part 4 staccato
I keep run - ning all day long, I can run through-out the night,
I can go at diff - rent speeds, Set my switch to meet your needs,
Watch me as I do my work, There is no job that I shirk,
When you think I've done e - nough, push my but - ton turn me off.
87

2. **PERFORMING IN THREE GROUPS.** For the next performance, divide students into three groups. The first group is to perform "I, a Machine" in unison. The other groups are to each make up a new machine sound to perform as a soft background for group 1. Voice sounds, or sounds produced by various objects are acceptable (pencils on spiral binders, finger tips striking paper, sheets of paper rubbed together at a steady beat, pencil clicks to a steady beat, etc.).

3. **PERFORMING A CANON.** Have students perform the piece again as a four-part canon. Then ask them to look at Example 50 to determine which diagrams best represent the three performances. The unison performance is C (monophony); the unison performance with background sounds is A (homophony); the canon performance is B (polyphony). Point out that when only one part is heard, the texture is monophony. When one part is in the foreground and other parts in the background, the texture is homophony. As two or more parts are in the foreground, the texture is polyphony. Help them learn to describe in their own words the differences between these three textures. Also explain that a canon is an example of polyphony and includes one or more voices imitating what has already been sounded, but starting later, as in a round.

4. **LISTENING, IDENTIFYING TEXTURES.** Play the first 45 seconds of "Little Fugue in G Minor." Ask students to identify diagrams in Example 50 that could represent what they hear.

a. One instrument playing the theme alone (monophony).

c. Two or more instruments in the foreground (polyphony).

5. **PLAYING RECORDER.** Help students learn the recorder fingering for B$^{\flat}$, and the exercise in Example 52.

6. **PLAYING A SONG ON RECORDER.** Teach students to play "We Wish You a Merry Christmas."

7. **PERFORMING TO ILLUSTRATE DIFFERENT TEXTURES.** Help students plan three different performances to illustrate the textures shown in Example 50. Encourage them to suggest ways they believe the textures may be illustrated. Following are suggestions, should they be needed.

Monophony	a soloist playing (or singing) the song, or a group playing (or singing) the song in unison.
Homophony	a soloist playing (or singing) the song, or a group playing (or singing) the song in unison with an accompaniment (F chord strummed on ukulele throughout the song; group of recorder players, or singers, playing tones of the F chord as background to the melody).
Polyphony	dividing into three groups and playing (singing) the song as a three-part canon.

8. **COMPLETING A WORKSHEET.** Have students complete the items in Worksheet No. 5. The answers follow.

1. C
2. B
3. A
4. B
5. C
6. A
7. C
8. A
9. B
10. B

MATERIALS AND EQUIPMENT

Phonograph
Recording of "Little Fugue in G Minor" from FASHIONS IN MUSIC, No. 101 (86), Bowmar/Noble Publishers Inc., Side 1, Band 4
Recorders
Ukuleles
Duplicated copies of Worksheet No. 5
Cassette tape player
Cassette tape Side B: No. 42 "I, a Machine," No. 43 "We Wish You a Merry Christmas"

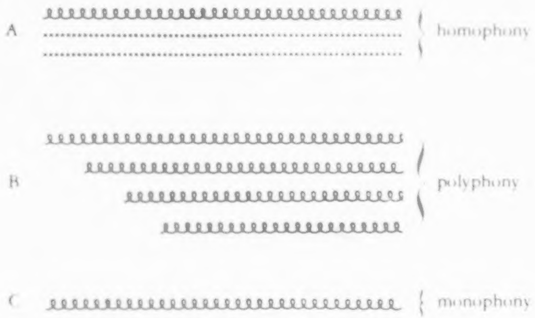
---

1. Learn to perform "I, a Machine" in unison, then in four groups as a four-part canon.

2. Divide into three groups for another performance. One group is to perform "I, a Machine" in unison. The other two groups are to make up new machine sounds to perform as background to the first group. Your new machine sounds may be produced with the voice and/or various objects.

3. Divide into four groups and perform "I, a Machine" as a four-part canon. Then decide which of the diagrams in Example 50 best represents the three performances.

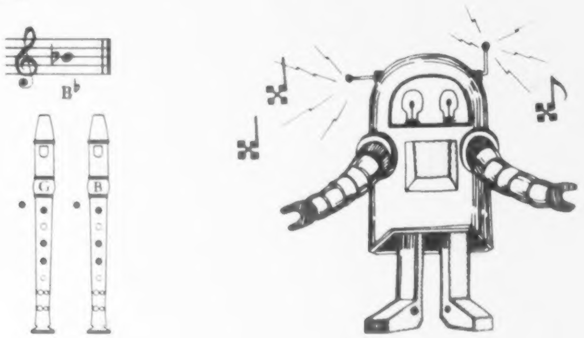
Example 50



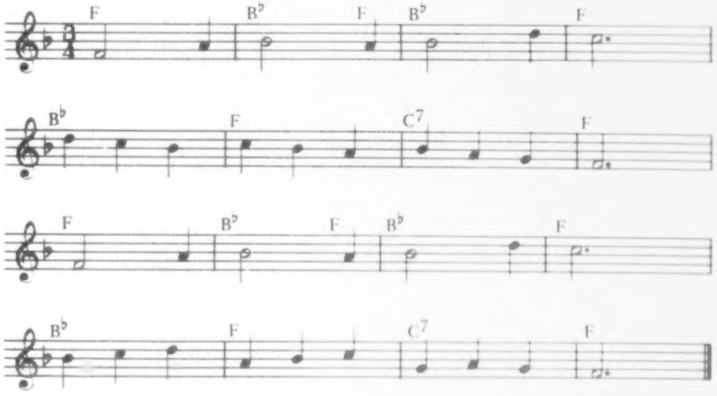
4. Listen to the opening section of "Little Fugue in G Minor." Look at the diagrams in Example 50 as you listen. Decide if the diagrams represent textures you hear in the fugue.

5. Learn the recorder fingering for B♭ in Example 51, then practice the exercise in Example 52.

Example 51



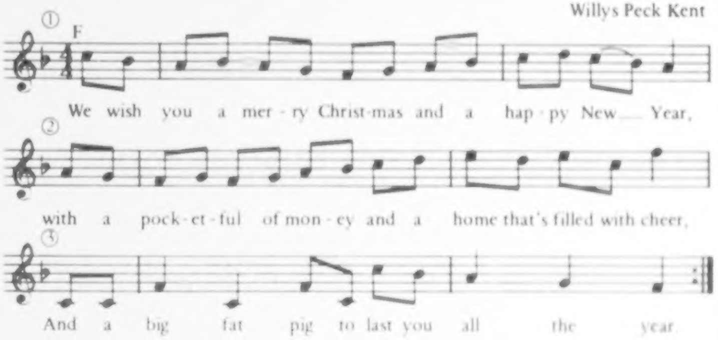
Example 52


F
B♭
F
B♭
F
B♭
F
C7
F
F
B♭
F
B♭
F
B♭
F
C7
F

6. Learn to play on recorder the canon "We Wish You a Merry Christmas."

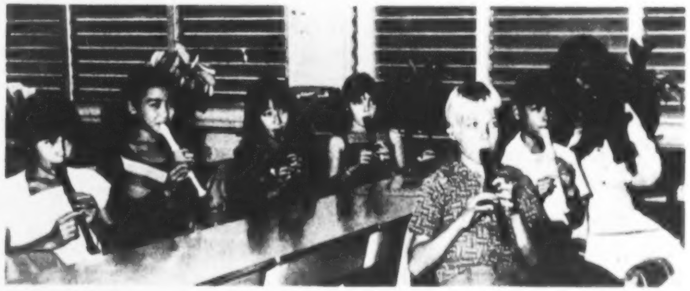
WE WISH YOU A MERRY CHRISTMAS

Willys Peck Kent


①
F
We wish you a mer - ry Christ-mas and a hap - py New___ Year,
②
with a pock - et - ful of mon - ey and a home that's filled with cheer,
③
And a big fat pig to last you all the year.

7. Perform "We Wish You a Merry Christmas" three different ways to illustrate the textures shown in Example 50.

8. Complete Worksheet No. 5.



[redacted]

CONCEPTS

Rhythm: Melodic Rhythm

Texture: Unison, Canon, Monophony, Homophony, Polyphony

Melody: Speech Song

STUDENT OBJECTIVES

Perform the text of a song while clapping the melodic rhythm

Differentiate aurally between unison, canon, monophony, homophony, and polyphony

ACTIVITIES

1. **SINGING, RECITING, CLAPPING.** Teach students to sing "Shalom Chaverim." Then have them recite the song's text (speech song) while clapping the rhythm of the text. Explain that the rhythm of the melody of a song is called "melodic rhythm." Have them practice reciting and clapping at different tempos.

2. **PERFORMING A CANON.** When students know the melody, divide them into three groups to sing the song as a canon. Also have them perform the song as a speech song canon by reciting the text and clapping the melodic rhythm.

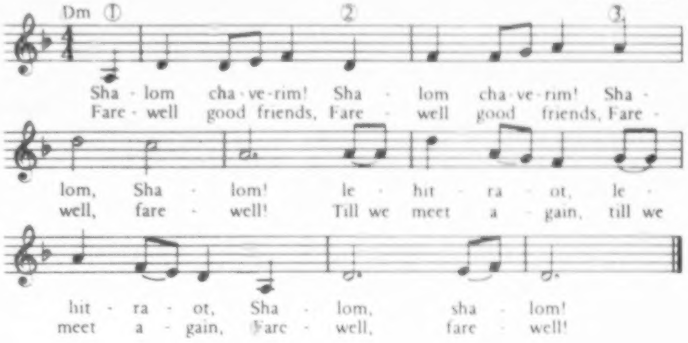
3. **IDENTIFYING TEXTURES.** Guide students to recognize that performing "Shalom Chaverim" in unison is a monophonic texture; performing the song as a canon produces a polyphonic texture.

4. **SINGING, IDENTIFYING TEXTURES.** Teach students to sing "Catch a Falling Star." The first part of the song is sung in unison. The second part will require dividing students into two groups to sing the canon. Have them add ukulele accompaniment to their performance.

Lesson 27

SHALOM CHAVERIM

Israeli Round



Dm ① ② ③
Sha - lom cha - ve - rim! Sha - lom cha - ve - rim! Sha -
Fare - well good friends, Fare - well good friends, Fare -
lom, Sha - lom! le - hit - ra - ot, le -
well, fare - well! Till we meet a - gain, till we
hit - ra - ot, Sha - lom, sha - lom!
meet a - gain, Fare - well, fare - well!

After Learning to Sing "Shalom Chaverim" . . .

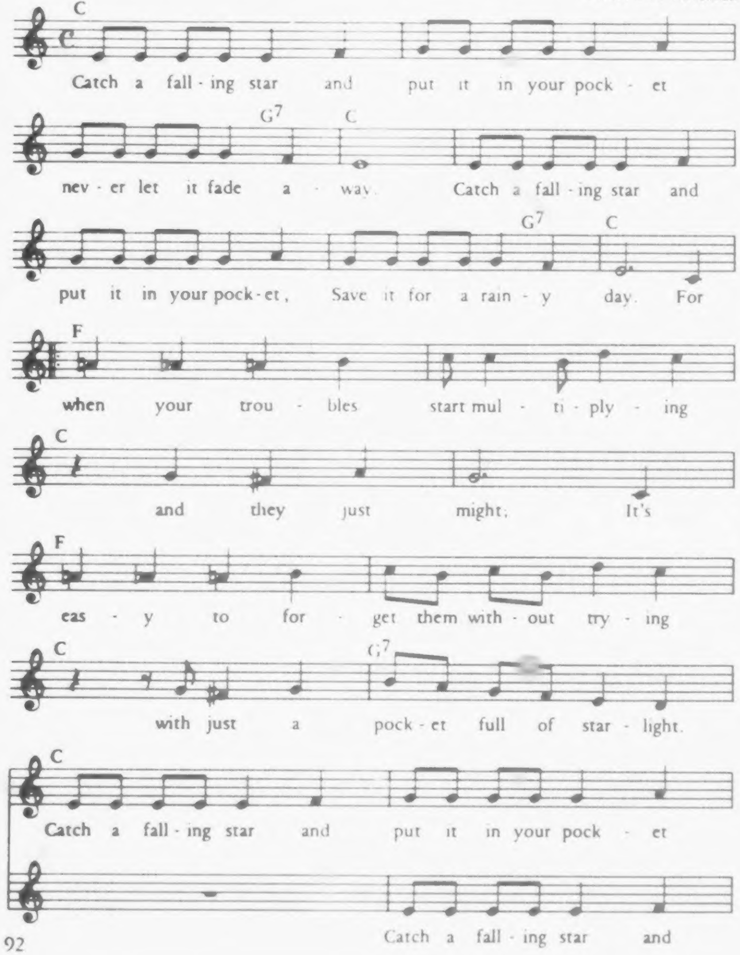
1. Clap the melodic rhythm while reciting the text. Practice doing this at different tempos.

2. Divide into three groups and sing the song as a canon. Then perform the song as a speech song canon by clapping the melodic rhythm and reciting the text.

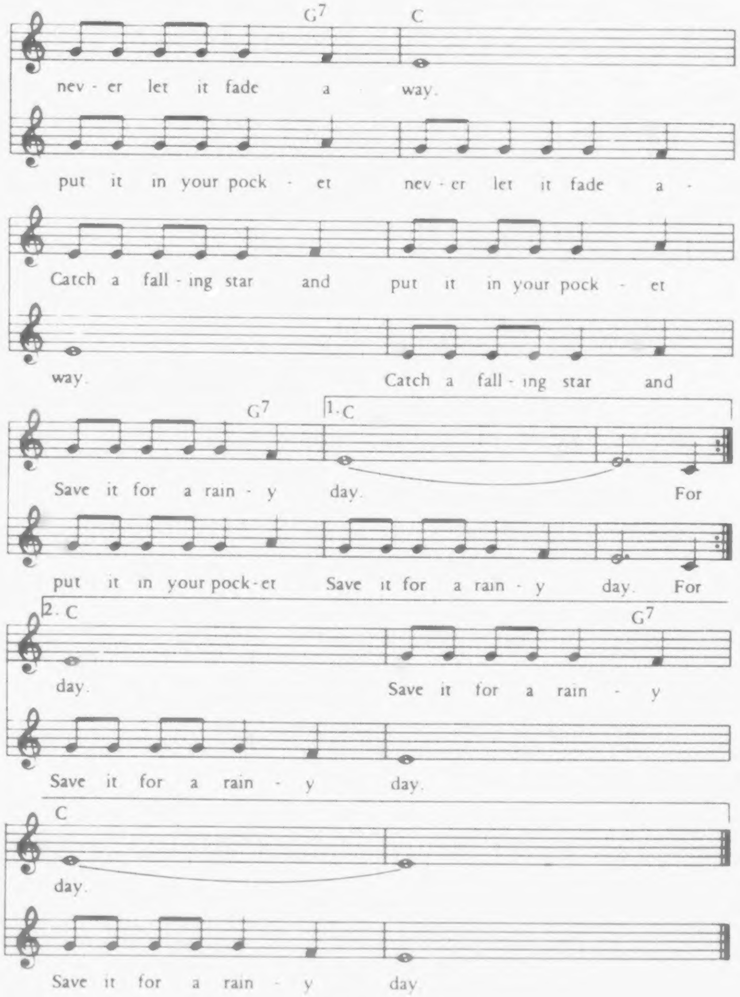
3. If you sing "Shalom Chaverim" in unison (all singing the same thing at the same time), is the texture monophony or polyphony? If you sing "Shalom Chaverim" as a canon, is the texture monophony or polyphony?

CATCH A FALLING STAR

Vance and Pockriss


C
Catch a fall - ing star and put it in your pock - et
G7 C
nev - er let it fade a - way. Catch a fall - ing star and
G7 C
put it in your pock - et, Save it for a rain - y day. For
F
when your trou - bles start mul - ti - ply - ing
C
and they just might; It's
F
eas - y to for - get them with - out try - ing
C G7
with just a pock - et full of star - light.
C
Catch a fall - ing star and put it in your pock - et
Catch a fall - ing star and

173


G7 C
nev - er let it fade a - way.
put it in your pock - et nev - er let it fade a -
Catch a fall - ing star and put it in your pock - et
way. Catch a fall - ing star and
G7 1. C
Save it for a rain - y day. For
put it in your pock - et Save it for a rain - y day. For
2. C G7
day. Save it for a rain - y
Save it for a rain - y day.
C
day.
Save it for a rain - y day.

"Catch a Falling Star" by Vance and Pockriss. Reprinted with permission of Marvin Music Company.

174

After Learning to Sing "Catch a Falling Star" . . .

4. Add ukulele accompaniment and sing the song again. Then describe the texture of your performances by answering the following questions.

a. Is part of the song sung in unison?

b. Is unison singing without an accompaniment an example of monophony, homophony, or polyphony?

c. Is part of the song sung as a canon?

d. Is a canon an example of monophony, homophony, or polyphony?

e. Is unison singing with ukulele accompaniment an example of monophony, homophony, or polyphony?

After students have performed the song with and without accompaniment, have them answer the questions in their texts. Also encourage them to give reasons for their answers.

a. The first part of the song is sung in unison.

b. Unison singing without accompaniment is monophonic texture.

c. The second part of the song is sung as a canon (requires two groups of singers).

d. A canon is an example of polyphonic texture (two or more voice parts of equal importance in the foreground).

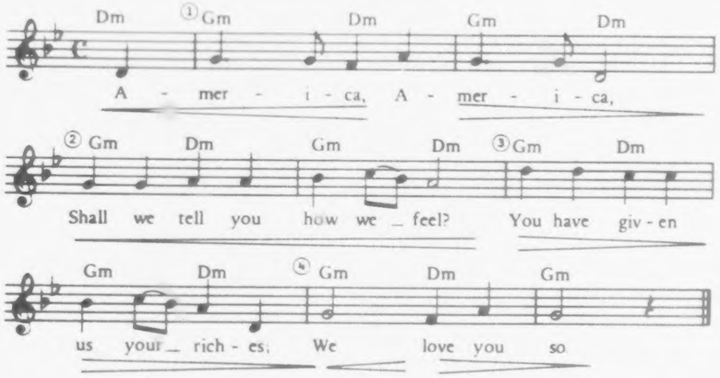
e. Unison singing with ukulele accompaniment produces homophonic texture (one voice part in the foreground with background accompaniment).

MATERIALS AND EQUIPMENT

Ukuleles
Cassette tape player
Cassette tape Side B: No. 44 "Shalom Chaverim," No. 45 "Catch a Falling Star"

Lesson 28

AMERICA, AMERICA


Dm
①Gm
Dm
Gm
Dm
A - mer - i - ca, A - mer - i - ca,
②Gm
Dm
Gm
Dm
③Gm
Dm
Shall we tell you how we _ feel? You have giv - en
Gm
Dm
④Gm
Dm
Gm
us your _ rich - es; We love you so.

"America, America," Traditional. From *The Music Book* by Eunice Boardman and Barbara Andress. Copyright 1981 by Holt, Rinehart and Winston, Publishers.

After Learning to Sing "America, America" . . .

1. Look at the key signature of the song to learn which two notes have flat (♭) signs. If you check the notes in the song, you will learn that one of these notes is not included in this melody.

2. Learn to play the song on recorder.

3. Learn to play the ostinato in Example 53. In Lesson 6 you learned that an ostinato is a repeated brief melody or rhythm pattern used as an accompaniment part.

Lesson 28

CONCEPTS

Tonality: Key Signature

Texture: Unison, Ostinato, Pedal Point (Drone), Monophony, Homophony, Polyphony

STUDENT OBJECTIVES

Determine from the key signature which notes in the melody of a song will be flatted or sharped

Identify examples of unison, ostinato, pedal point (drone), monophony, homophony, and polyphony

ACTIVITIES

1. **SINGING, UNDERSTANDING KEY SIGNATURE.** Have students sing "America, America," which they learned in Lesson 6. Ask them to look at the key signature of the song and determine which notes have flat (♭) signs (B♭, E♭). Have them look at the notes of the melody and learn if E♭ is included (several B♭'s are included; no E♭'s).

2. **PLAYING RECORDER.** Help students learn to play the song in unison on recorder.

3. **PLAYING MELODY AND OSTINATO.** Teach students to play the ostinato in Example 53. Then divide them into two groups to play the melody (two-thirds of the class) and ostinato (one-third of the class). The ostinato could be played for two measures before the melody begins for an introduction and for two measures after the melody ends for a coda.

4. **UNDERSTANDING PEDAL POINT.** Ask students to identify the two chords in the song. Guide them to discover that the ostinato note (D) is common to both chords (Gm chord - G, B♭, D; Dm chord - D, F, A). Explain that when a tone is repeated or sustained while the chords continue to change, the result is a "pedal point" (also called a "drone").

5. **SINGING.** Divide students into two groups to sing the melody and the ostinato. The ostinato could be used as an introduction and coda as in No. 3 above.

6. **SINGING AND PLAYING A CANON.** Divide students into four groups to perform the song as a four-part canon. They should perform it twice, first as singers, then as recorder players.

7. **SINGING AND PLAYING A CANON WITH OSTINATO PART.** For final performances, divide students into five groups--four groups to perform the song as a canon, and a fifth group to perform the ostinato. They should perform as singers and then as recorder players.

8. **COMPLETING A WORKSHEET.** Have students complete the items in Worksheet No. 6. The answers follow.

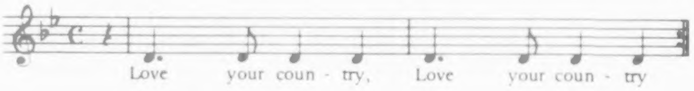
1. B, D, F
2. B
3. C, D, F
4. B
5. A, E
6. C, D, F
7. B, D, F
8. A, E

After correcting the worksheets, have students perform to illustrate the textures they did not fully comprehend.

MATERIALS AND EQUIPMENT

Recorders
Duplicated copies of Worksheet No. 6
Cassette tape player
Cassette tape Side B: No. 46 "America, America"

Example 53 Ostinato (to be repeated throughout the song)



Divide into two groups to play the melody and the ostinato. For an introduction and coda, play the ostinato for two measures before the melody begins and for two measures after it ends.

4. A tone that is repeated or sustained while the harmony is changing is called a pedal point, or drone. Express in your own words the meaning of pedal point. The ostinato part is a pedal point, but if it contained more than one pitch, it would not be a pedal point.

5. In two groups, sing the melody and ostinato part. Again use the ostinato as an introduction and coda for your performance.

6. In four groups, play the song as a canon. Also sing the song as a four-part canon.

7. In five groups, play the song as a four-part canon and include the ostinato. Also sing the song as a four-part canon as one group sings the ostinato.

8. Complete the items in Worksheet No. 6.

Lesson 29

1. Practice picking the notes in measures 3 and 4 until you can play them accurately to a steady drum beat. Then practice measures 7 and 8, and measures 11 and 12 in the same way. Also learn to play the C chord as given in the introduction and coda.

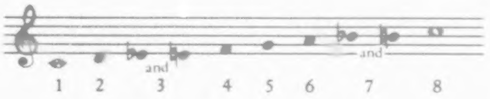
2. Practice playing the entire piece as it is written. Accuracy and a steady beat are more important than a fast tempo. A blues is supposed to be slow.

3. Practice strumming the chord progression for "Boogie." Then divide into two groups to perform the picking and strumming parts together.

4. Add rhythm instrument improvisations to the ensemble for another performance of "Boogie."

5. In 1909, a cornettist and band leader named W. C. Handy wrote a piece of music titled "Memphis Blues," which was the first composition of its kind published. His music, and much of the music of other "blues" composers, was usually twelve measures in length, and based on a scale that included both natural and flatted scale tones. Look at the scale tones for "Boogie" in Example 54.

Example 54



In "Boogie," the third and seventh scale tones are used in both natural and flatted form. The flatted third and seventh scale tones are called blue notes, and are used in much of the jazz, ragtime, blues, and boogie music still popular today. The chords for "Boogie" are referred to as the 12-bar blues progression. Its sound has an immediate appeal to persons of all ages.

Lesson 29

CONCEPTS

Harmony: Chord Progression
Melody: Blue Notes
Form: 12-Bar Blues
Tonality: Scale

STUDENT OBJECTIVES

Read fingering tablatures and notation to pick a melody on ukulele

Identify a given chord progression as the 12-bar blues

Identify scale tones that, when flatted, will produce "blue" notes

ACTIVITIES

1. **LEARNING TO PICK NOTES ON UKULELE.** Teach students to pick on ukulele the notes for "Boogie." Help them learn to read the fingering tablatures and name the notes. First help them learn to play measures 3 and 4 after the introduction. Have them pick these two measures over and over to a slow, steady drum beat until they have mastered them. Then teach them to play measures 7 and 8, measures 11 and 12, and the new fingering for the C chord.

2. **PICKING NOTES TO A STEADY BEAT.** Have students practice playing the entire piece to a soft, slow, drum beat. Stress the need for accuracy and a steady beat.

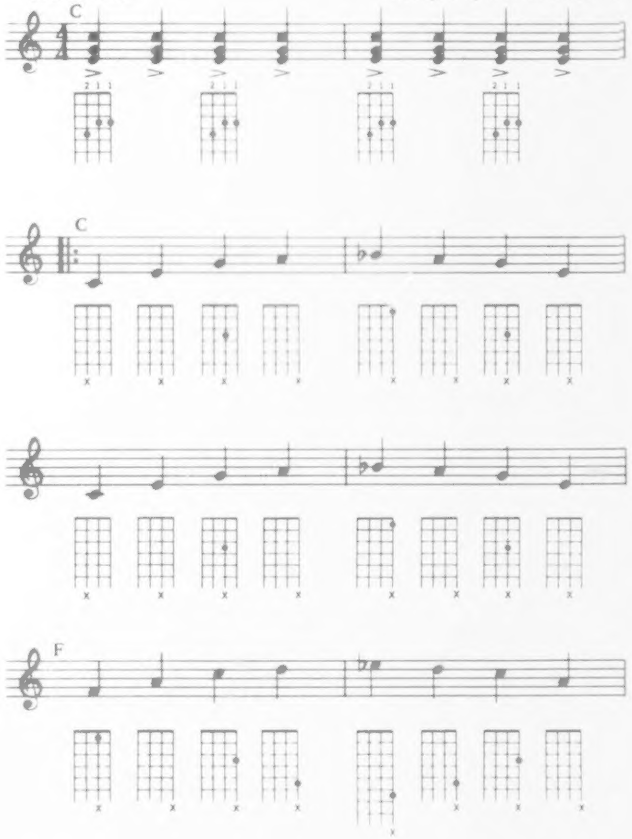
3. **STRUMMING, PICKING.** Have students practice strumming the chord progression for "Boogie." Then organize them into two groups to play both parts (picking: three-fourths of the class; strumming: one-fourth of the class). The "pickers" should sing each note on "loo" as they play. Give all students an opportunity to participate in the picking and strumming roles.

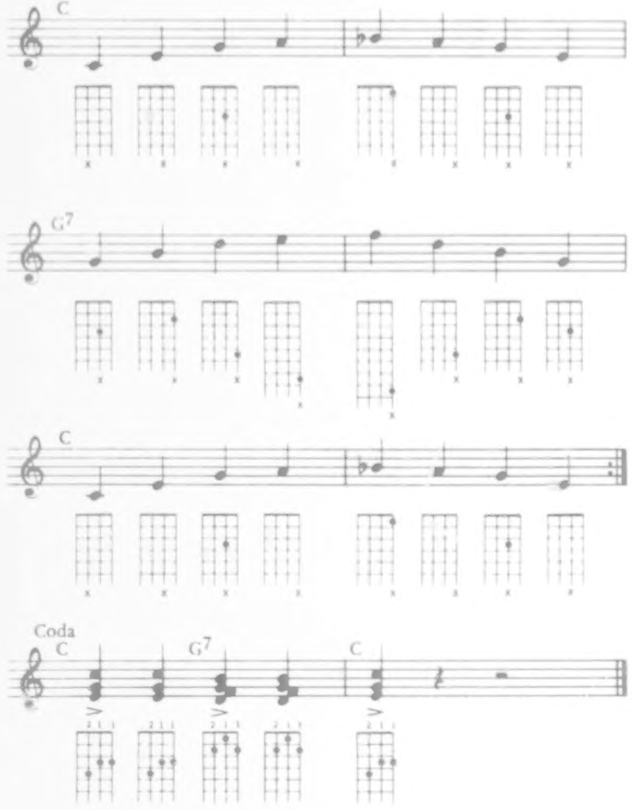
BOOGIE

x = string to pick

Introduction

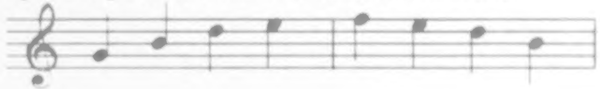
Arranged by Melvin Maeshiro





"Boogie" arranged by Melvin Maeshiro. Used by permission.

optional pattern for G^7 chord in line 2 above



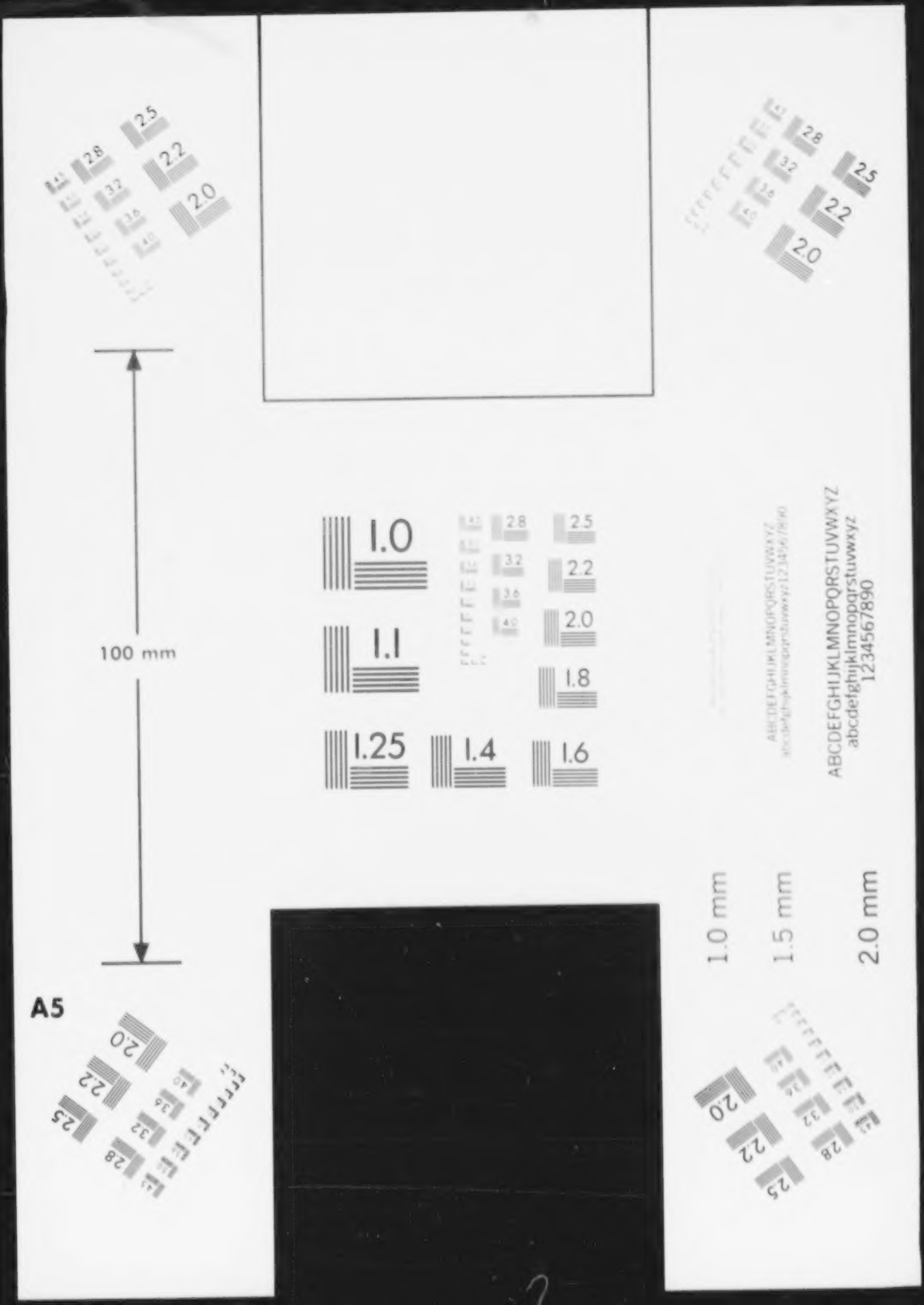
4. **STRUMMING, PICKING, IMPROVISING.** Invite four or five students at a time to add rhythm instrument improvisations to the ukulele ensemble.

5. **UNDERSTANDING BLUES MUSIC.** Review with the students No. 5 in their texts. Help them learn to use the words presented there, since other lessons will refer to this material.

Have students practice "Boogie" on other days so they may learn to increase the tempo slightly and continue to improve the sound of the performance.

MATERIALS AND EQUIPMENT

Ukuleles
Rhythm instruments
Cassette tape player
Cassette tape Side B: No. 47 "Boogie"


A5
100 mm
1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0
4.5
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
1.0 mm
1.5 mm
2.0 mm

[redacted]

CONCEPTS

Harmony: Chord Progression
Melody: Blue Notes
Form: 12-Bar Blues
Tone: Instrumentation

STUDENT OBJECTIVES

Perform (sing, play) a chord progression that is an example of 12-bar blues

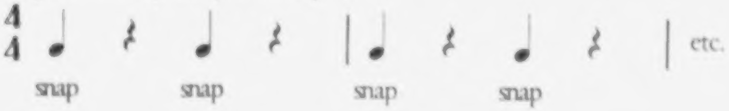
Identify blue notes in a given melody

ACTIVITIES

1. **SINGING CHORD TONES.** Divide the students into three groups. In group 1, a student should be given the G and A resonator bells; group 2, E and F; group 3, C and low B. Teach students to sing and play the chord progression in Example 55. Make some separation between the three groups as they sing so they may hear better and match the sounds of the resonator bells in their group. Give conducting signals to indicate when the chords should change.

2. **COMPARING CHORD PROGRESSIONS.** Have students compare the chord progression in Example 55 with the chord progression in "Boogie" (Lesson 29) to see if they are the same. Guide them to discover that the progressions are the same, both examples of the 12-bar blues.

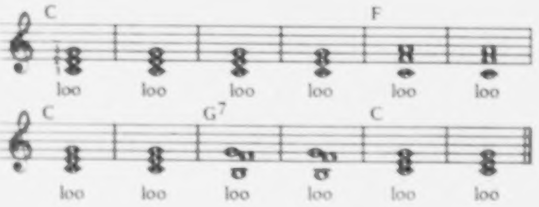
3. **SINGING THE 12-BAR BLUES.** Teach students to perform "12-Bar Blues" in Example 56. Ask them to snap their fingers to help keep a steady beat.


4
4
snap
snap
snap
snap
etc.

Lesson 30

1. In three groups, learn to sing (using "loo") and play on resonator bells the chord progression in Example 55.

Example 55

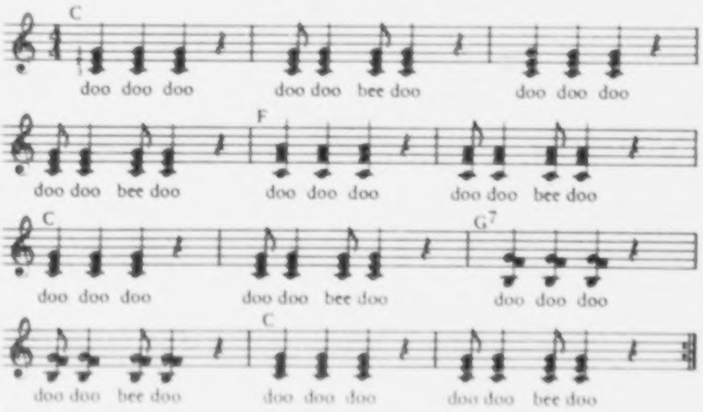

C
F
loo
loo
loo
loo
loo
loo
C
G7
C
loo
loo
loo
loo
loo
loo

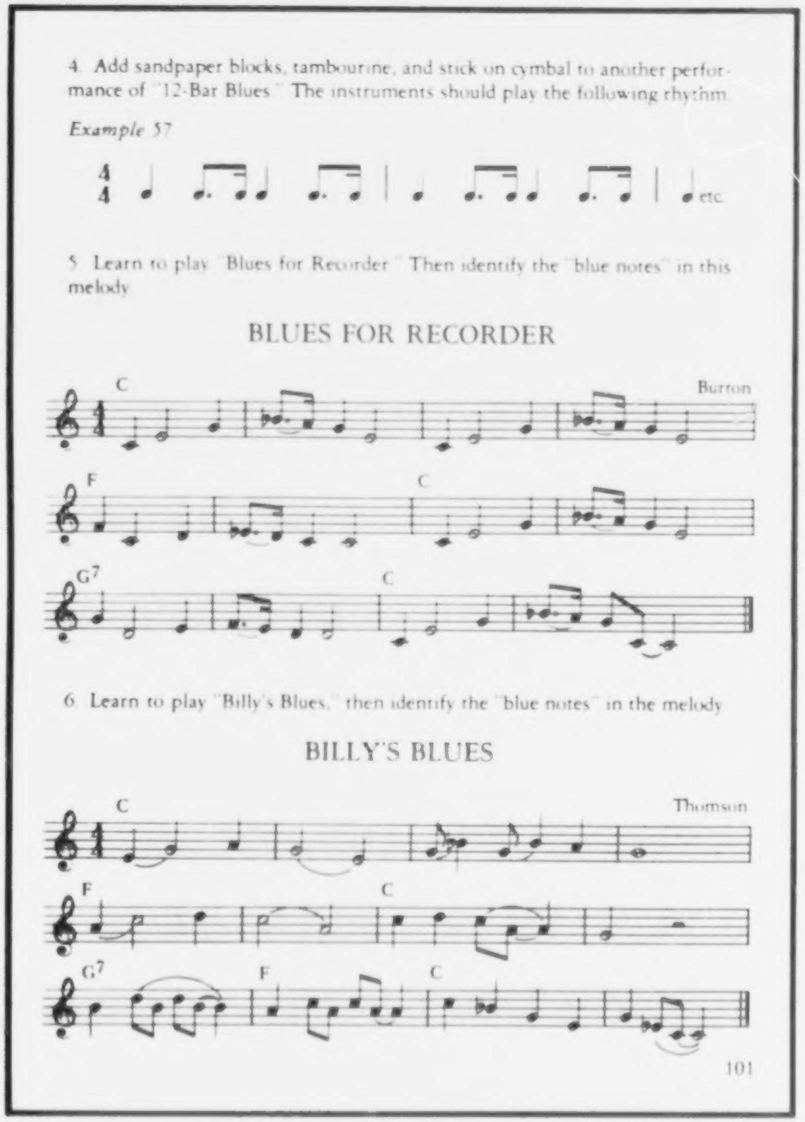
2. Compare the chord progression in Example 55 with the chord progression for "Boogie" in Lesson 29 to see if they are the same.

3. Using your voices and resonator bells, learn to sing and play the "12-Bar Blues" in Example 56.

Example 56

12-BAR BLUES


C
doo doo doo
doo doo bee doo
doo doo doo
doo doo bee doo
F
doo doo doo
doo doo bee doo
C
doo doo doo
doo doo bee doo
G7
doo doo doo
doo doo bee doo
C
doo doo doo
doo doo bee doo


C
Burton
F
C
G7
C
C
Thomson
F
C
G7
F
C

4. Add sandpaper blocks, tambourine, and stick on cymbal to another performance of "12-Bar Blues." The instruments should play the following rhythm.

Example 57

5. Learn to play "Blues for Recorder." Then identify the "blue notes" in this melody.

BLUES FOR RECORDER

6. Learn to play "Billy's Blues," then identify the "blue notes" in the melody.

BILLY'S BLUES

101

4. **PLAYING RHYTHM INSTRUMENTS.** Have students tap their desk tops to learn the rhythm in Example 57. Then have three students play the rhythm using the instruments indicated for another performance.

5. **PLAYING RECORDER.** Teach students to play "Blues for Recorder." You should strum the chords on ukulele or autoharp to maintain a steady beat. Help identify the E$^{\flat}$ and B$^{\flat}$ as "blue notes" in the melody.

6. **PLAYING RECORDER.** Help students learn to play "Billy's Blues" and then identify the "blue notes" in the melody.

7. **PERFORMING THE 12-BAR BLUES.** Guide students to stage a large-scale performance that includes the different instruments and parts listed in their texts. Have them stage several performances to provide students an opportunity to participate in different ways. Repeat the performance on other days during the school year.

8. **LISTENING, ANALYZING.** Play the recording of "Dr. Bill's Boogie." Guide students to discover the following features of the recording.

- Instrumentation (names of instruments performing in the group): tenor saxophone, drum set, solo guitar, rhythm guitar.
- Piece is based on a 12-bar blues progression.
- Form plan

  Solo guitar, rhythm background (4 measure introduction)

  Tenor saxophone plays melody, solo guitar plays countermelody, rhythm background (12 measures)

  Tenor saxophone plays melody, rhythm background (12 measures)

  Tenor saxophone plays melody, rhythm background (12 measures)

  Solo guitar and tenor saxophone illustrate call and response (12 measures).

MATERIALS AND EQUIPMENT

Resonator bells
Recorders
Ukuleles
Rhythm instruments (sandpaper blocks, stick and cymbal, tambourine)
Cassette tape recorder and player
Cassette tape Side B: No. 48 "Twelve-Bar Blues," No. 49 "Blues for Recorder," No. 50 Combined Performance of "Boogie," "Twelve-Bar Blues," and "Blues for Recorder," No. 51 "Billy's Blues." Cassette tape Side C: No. 52 "Dr. Bill's Boogie"

7. Plan a large-scale performance that includes many different parts. Perform several times so each person may have an opportunity to participate in different ways.

Suggested Performance Plan:

a. 3 groups of singers to sing the three "12-Bar Blues" parts in Example 56.

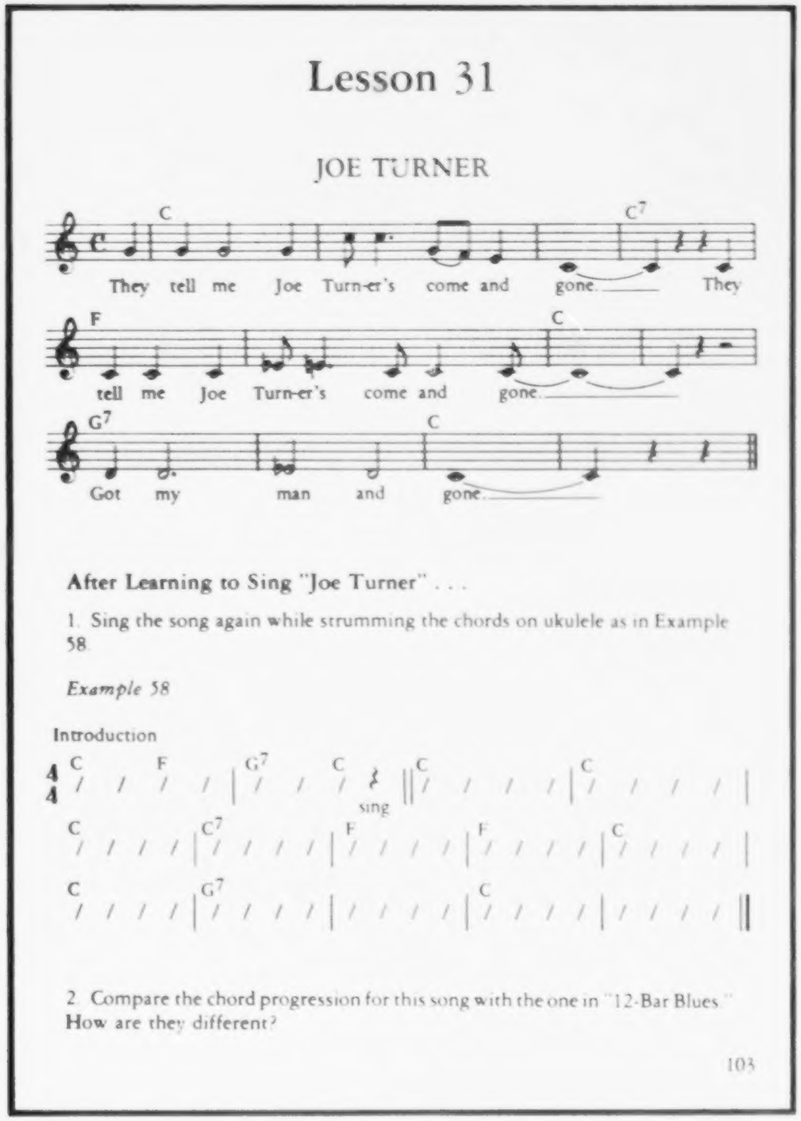
b. 3 persons to play the instruments and rhythm given in Example 57.

c. 4 persons to play "Blues for Recorder."

d. 4 persons to strum the chords (4 strums per measure) given in Example 56.

e. 6 persons to pick the notes for the repeated 12-bar section (omit introduction and coda) in "Boogie," Lesson 29.

8. Listen to the recording of "Dr. Bill's Boogie." Name the instruments performing in the group, and describe in general terms what you hear.



Lesson 31

JOE TURNER

C
C7
They tell me Joe Turn-er's come and gone. They
F
C
tell me Joe Turn-er's come and gone.
G7
C
Got my man and gone.

After Learning to Sing "Joe Turner" . . .

1. Sing the song again while strumming the chords on ukulele as in Example 58.

Example 58

Introduction
4/4
C F G7 C
sing
C C
C C7 F F C
C G7 C

2. Compare the chord progression for this song with the one in "12-Bar Blues." How are they different?

103

CONCEPTS

Harmony: Chord Progression

Form: 12-Bar Blues, Improvisation

STUDENT OBJECTIVE

Improvise parts (voice, ukulele, resonator bells, recorders, rhythm instruments) to the steady beat of a 12-bar blues progression

ACTIVITIES

1. **SINGING, STRUMMING.** Teach students to sing "Joe Turner." Then have them sing the song while strumming the chords in Example 58 on ukulele.

2. **COMPARING CHORD PROGRESSIONS.** Ask students to compare the chord progression for "Joe Turner" with the chord progression used in "12-Bar Blues" and explain how they are different. Help them discover that a C^7 chord is included in the fourth measure rather than a C chord. Point out that the chord progression for "Joe Turner" is another version of the blues.

3. **IMPROVISING.** Review with students the information in their texts concerning improvisation. Then involve them in the improvisatory procedures and activities outlined in their texts. Their early attempts are likely to be faltering, rough, and even noisy. Give them other opportunities during subsequent weeks to work toward further refinement and polish, and for the sheer joy of improvisation.

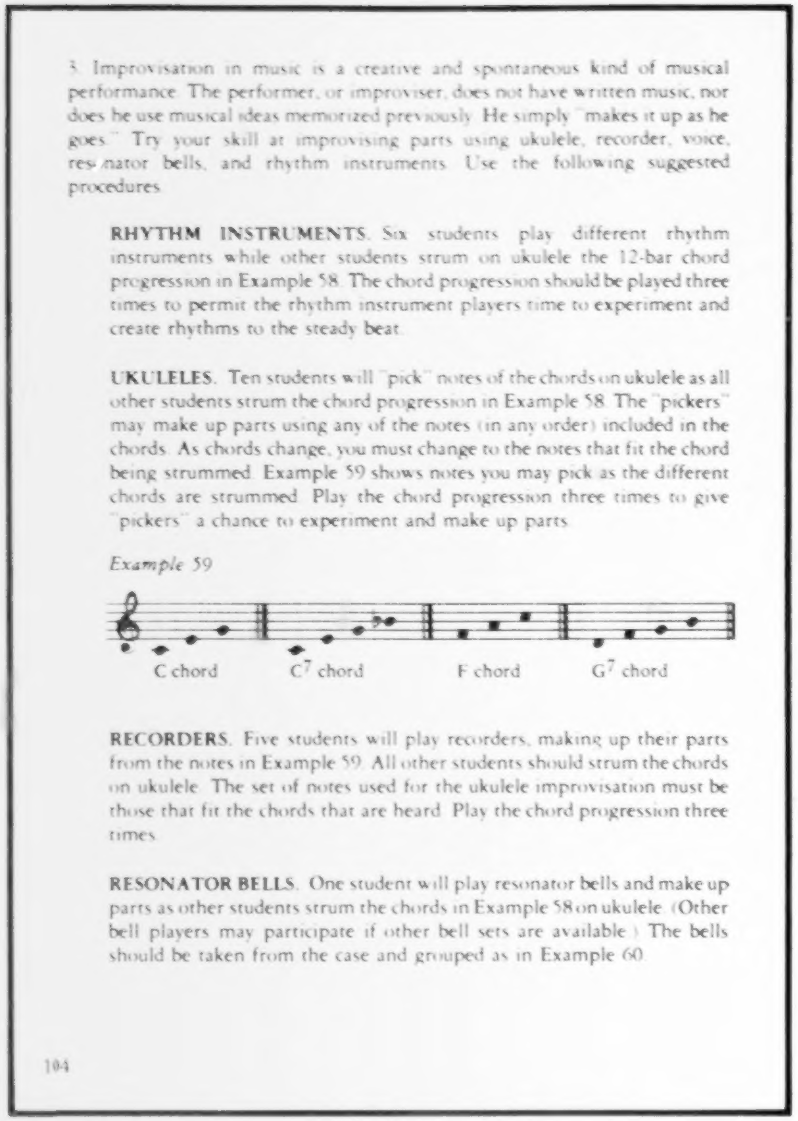
4. **IMPROVISING.** When students are ready, have them try out improvisations that include rhythm instruments, voices, recorders, ukuleles (picking, strumming), and other instruments they might suggest. Let only the number of students indicated in the following list improvise at any one time.

Ukulele picking (3)
Recorder (2)
Resonator bells (1)
Voices (4)
Rhythm instruments (4)
Ukulele strumming (all other students)

Record some of their improvisations and have them evaluate the results.

MATERIALS AND EQUIPMENT

Ukuleles
Resonator bells
Recorders
Rhythm instruments
Cassette tape recorder and player
Cassette tape Side C: No. 53 "Joe Turner"



3. Improvisation in music is a creative and spontaneous kind of musical performance. The performer, or improviser, does not have written music, nor does he use musical ideas memorized previously. He simply "makes it up as he goes." Try your skill at improvising parts using ukulele, recorder, voice, resonator bells, and rhythm instruments. Use the following suggested procedures.

RHYTHM INSTRUMENTS. Six students play different rhythm instruments while other students strum on ukulele the 12-bar chord progression in Example 58. The chord progression should be played three times to permit the rhythm instrument players time to experiment and create rhythms to the steady beat.

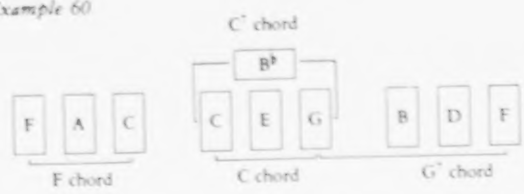
UKULELES. Ten students will "pick" notes of the chords on ukulele as all other students strum the chord progression in Example 58. The "pickers" may make up parts using any of the notes (in any order) included in the chords. As chords change, you must change to the notes that fit the chord being strummed. Example 59 shows notes you may pick as the different chords are strummed. Play the chord progression three times to give "pickers" a chance to experiment and make up parts.

Example 59

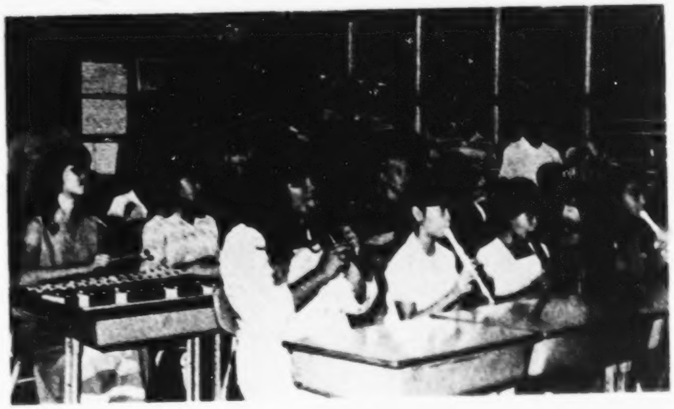
RECORDERS. Five students will play recorders, making up their parts from the notes in Example 59. All other students should strum the chords on ukulele. The set of notes used for the ukulele improvisation must be those that fit the chords that are heard. Play the chord progression three times.

RESONATOR BELLS. One student will play resonator bells and make up parts as other students strum the chords in Example 58 on ukulele. (Other bell players may participate if other bell sets are available.) The bells should be taken from the case and grouped as in Example 60.

Example 60


C⁷ chord
B♭
F
A
C
C
E
G
B
D
F
F chord
C chord
G⁷ chord

VOICES. Five students will sing their parts while other students strum the chords on ukulele. The voices should listen to make their improvised parts sound like they correspond with the sounds of the chords being strummed.



[redacted]

CONCEPTS

Harmony: Chord, Chord Root

STUDENT OBJECTIVE

Sing harmony parts for songs to demonstrate understanding of chord root

ACTIVITIES

1. **SINGING WITH FINGER SNAPS.** Teach students to sing "Rock-a My Soul." Then ask them to sing again while performing the finger snap pattern in Example 61.

2. **SINGING CHORD ROOTS.** Teach students to sing a harmony part to "Rock-a My Soul" consisting of only chord roots. They are to sing all words on the pitch F as long as the F chord is sounding, all words on the pitch C as the C^7 chord sounds. Use the F and C resonator bells if needed.

3. **SINGING MELODY WITH CHORD ROOTS.** Divide students into two groups to sing the melody and the harmony part consisting of only chord roots. Both groups should continue the finger snap pattern as they sing.

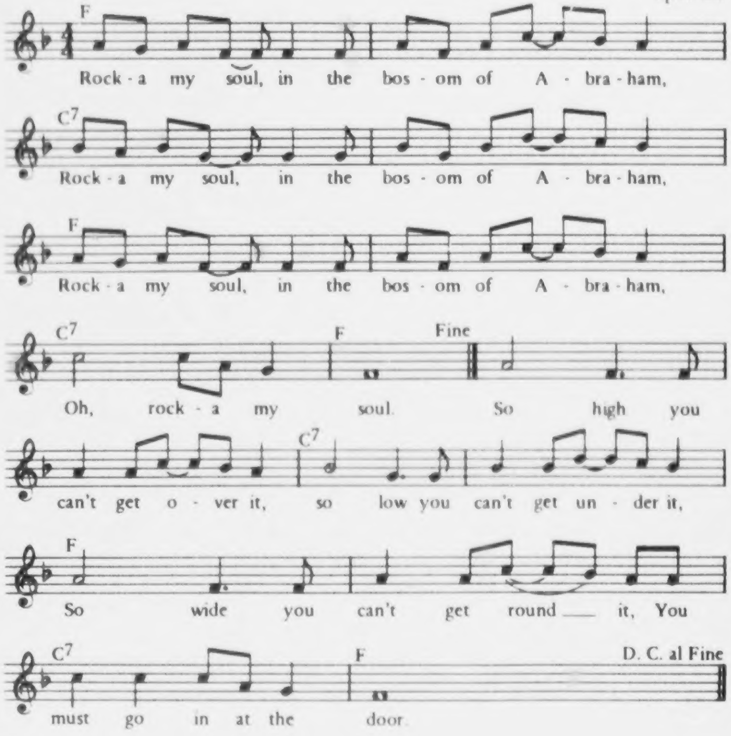
4. **SINGING, PLAYING RHYTHM INSTRUMENTS.** Guide students to add a rhythm instrument ensemble to their singing of the melody and harmony part as suggested by Example 63.

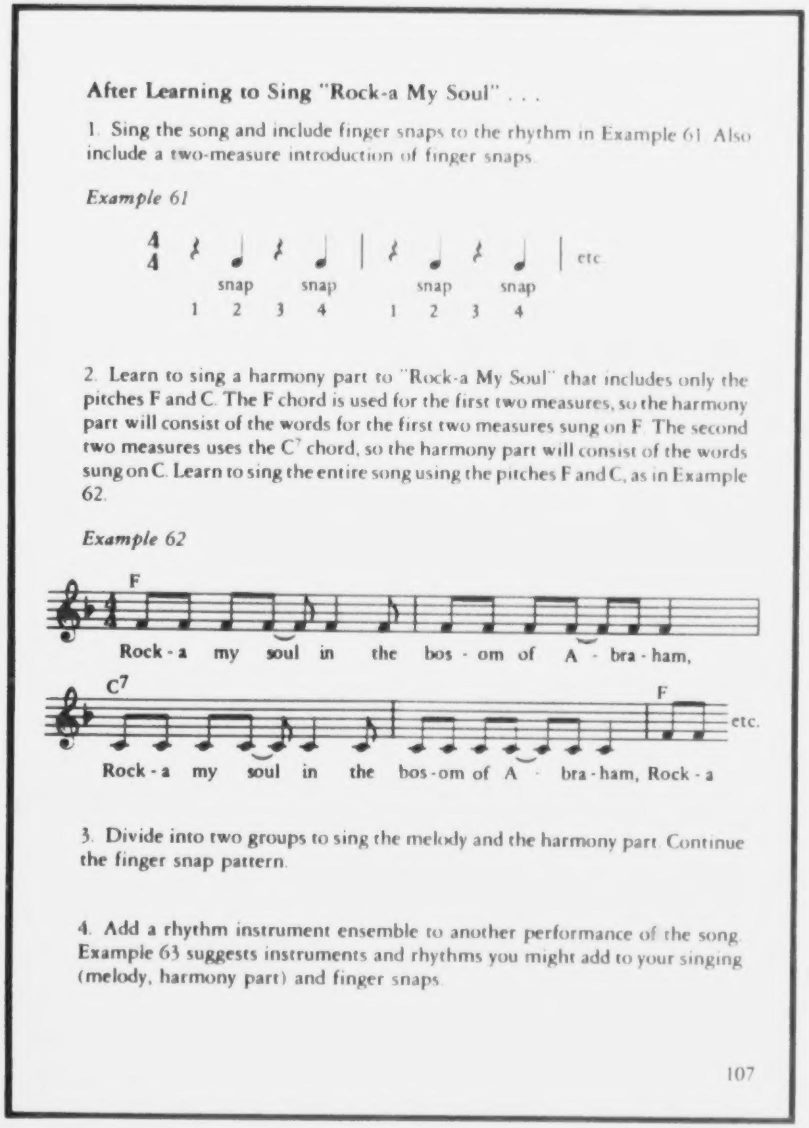
5. **IDENTIFYING CHORD ROOTS.** Explain (as in Example 64) how to identify chord roots.

Lesson 32

ROCK-A MY SOUL

Spiritual


F
Rock - a my soul, in the bos - om of A - bra - ham,
C7
Rock - a my soul, in the bos - om of A - bra - ham,
F
Rock - a my soul, in the bos - om of A - bra - ham,
C7
F
Fine
Oh, rock - a my soul. So high you
can't get o - ver it,
C7
so low you can't get un - der it,
F
So wide you can't get round ___ it, You
C7
F
D. C. al Fine
must go in at the door.



After Learning to Sing "Rock-a My Soul" . . .

1. Sing the song and include finger snaps to the rhythm in Example 61. Also include a two-measure introduction of finger snaps.

Example 61

snap snap snap snap
1 2 3 4 1 2 3 4
etc.

2. Learn to sing a harmony part to "Rock-a My Soul" that includes only the pitches F and C. The F chord is used for the first two measures, so the harmony part will consist of the words for the first two measures sung on F. The second two measures uses the C⁷ chord, so the harmony part will consist of the words sung on C. Learn to sing the entire song using the pitches F and C, as in Example 62.

Example 62

F
Rock - a my soul in the bos - om of A - bra - ham,
C7
F
Rock - a my soul in the bos - om of A - bra - ham, Rock - a
etc.

3. Divide into two groups to sing the melody and the harmony part. Continue the finger snap pattern.

4. Add a rhythm instrument ensemble to another performance of the song. Example 63 suggests instruments and rhythms you might add to your singing (melody, harmony part) and finger snaps.

107

6. **SINGING MELODY WITH CHORD ROOTS.** Have students sing the three songs listed in their texts from Lesson 5 and include harmony parts consisting of chord roots. You may want to play resonator bells to reinforce the pitches they are to sing for the harmony parts (for example, "Lovely Evening," resonator bells C and F).

7. **SINGING, PLAYING INSTRUMENTS, IMPROVISING.** For another performance, have students include the performers listed in their texts. Ukulele players should strum to a steady beat, and the resonator bell improviser may make up a part using any of the bells in the F chord as the F chord is heard, any of the bells in the C^7 chord as the C^7 chord is heard.

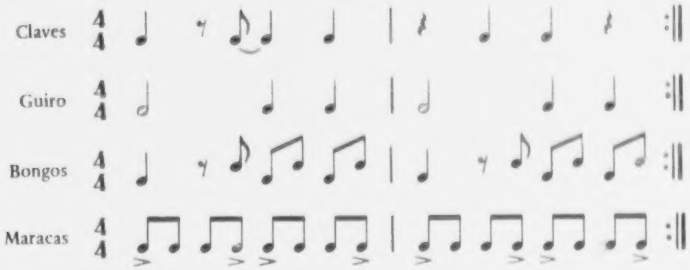
8. **COMPLETING A WORKSHEET.** Have students complete the items in Worksheet No. 7. The answers follow.

1. A
2. B
3. C
4. B
5. B
6. C
7. A
8. C

MATERIALS AND EQUIPMENT

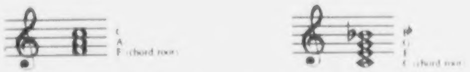
Resonator bells
Claves, Guiro (or notched sticks), Bongos, Maracas
Ukuleles
Duplicated copies of Worksheet No. 7
Cassette tape player
Cassette tape Side C: No. 54 "Rock-a My Soul"

Example 63


Claves
Guiro
Bongos
Maracas
4
4

5. The notes of the F chord and the notes of the C^7 chord are given in Example 64.

Example 64


C
A
F (chord root)
B♭
G
E
C (chord root)

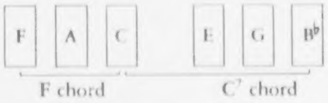
The bottom note for each of these chords is called the root, or chord root. The harmony part you sang consisted only of chord roots.

6. Sing the melody and a harmony part consisting of chord roots for each of the following songs from Lesson 5.

"Lovely Evening" (C, F)
"Hey Lidee" (C, G)
"Skip to My Lou" (F, C)

7. Include the following in another performance of "Rock-a My Soul."

2 groups of singers (melody, harmony)
Finger snap sounds
Rhythm instrument ensemble
Ukulele strummers (strum to the beat)
Resonator bell improvisation

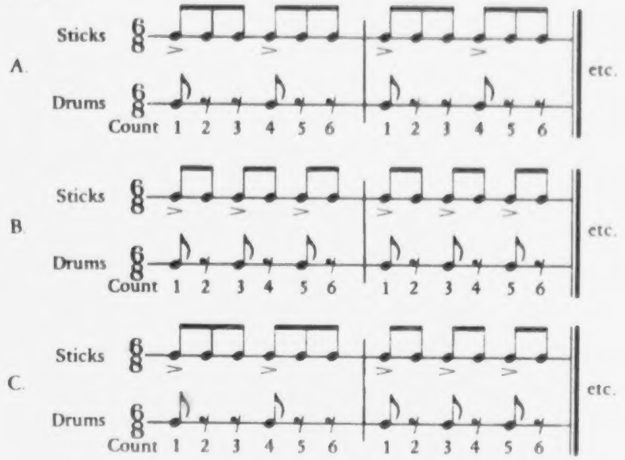

F
A
C
E
G
B♭
F chord
C⁷ chord

8. Complete Worksheet No. 7.

Lesson 33

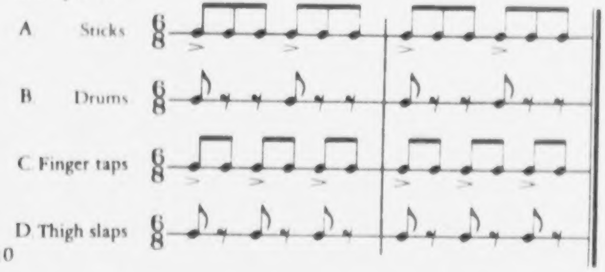
1. Divide into two groups. Use rhythm sticks and drums to play the rhythm patterns in Example 65.

Example 65


A.
Sticks
Drums
Count 1 2 3 4 5 6 1 2 3 4 5 6
etc.
B.
Sticks
Drums
Count 1 2 3 4 5 6 1 2 3 4 5 6
etc.
C.
Sticks
Drums
Count 1 2 3 4 5 6 1 2 3 4 5 6
etc.

2. Divide into four groups to play the patterns in Example 66.

Example 66



[redacted]

CONCEPTS

Rhythm: Rhythm Pattern, Hemiola, Accent

Form: Cyclical

STUDENT OBJECTIVES

Read notation and perform rhythm patterns in $\frac{6}{8}$ meter

Explain the meaning of cyclical song form

Identify instrument parts in a selection that illustrate hemiola

ACTIVITIES

1. **PLAYING RHYTHM PATTERNS.** Teach students to play the rhythm patterns in Example 65. They should use rhythm sticks and drums, or you may wish to substitute finger taps on desks for sticks, thigh slaps for drums.

2. **PLAYING RHYTHM PATTERNS.** Divide the students into four groups to perform the rhythm patterns in Example 66. You may want to rehearse the groups separately, then start one group and bring in the others.

3. **SINGING, UNDERSTANDING CYCLICAL FORM.** Teach students to sing "Wonto Dwom." Guide them to discover that this type of song could be unending; it may continue until you decide to stop, which could be at any point in the song. This musical form is called "cyclical." Help students learn to explain "cyclical" form.

4. **SINGING, PLAYING RHYTHM PATTERNS.** Divide students into three groups. One group is to sing the song as the other groups play A in Example 65. After the performance, ask students if A seemed to correspond with the rhythm of the song. Follow the same procedure for B and C. Example A corresponds best. (Only the first measure of example C corresponds.)

5. **PLAYING EXAMPLES OF HEMIOLA.** Divide students into four groups (sticks, drums, finger taps, thigh slaps). Have them play A, B, C, and D in Example 66 together. You might start A and B, and then bring in C and D. Help them develop an awareness of the feeling of three's against two's. A and B give a feeling of two's, C and D, three's. This mixture of two's and three's is called hemiola.

6. **PERFORMING A PERCUSSION PIECE.** Teach students to perform "Percussion Holiday." Have the entire class learn to perform each part separately using clapping sounds (or another sound source) before they begin using rhythm instruments and performing the parts together. In the early stages, establish a slow beat and have them count out loud while clapping and reading the notation for each part. It is important that they accent the notes as shown by the accent sign (>).

7. **IDENTIFYING EXAMPLES OF HEMIOLA.** Help students identify instrument parts in "Percussion Holiday" that illustrate hemiola.

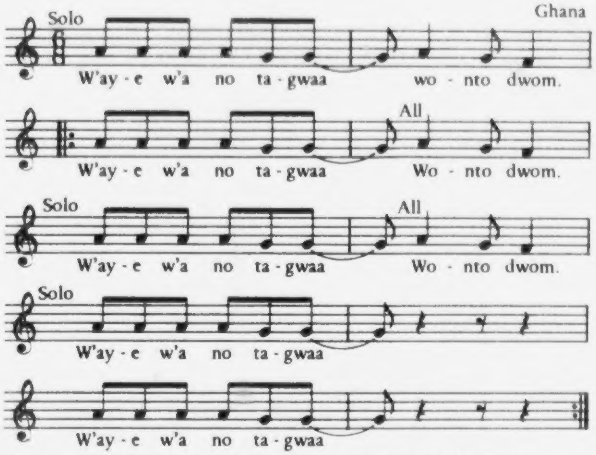
MATERIALS AND EQUIPMENT

Rhythm instruments
Cassette tape player
Cassette tape Side C: No. 55 "Wonto Dwom," No. 56 "Percussion Holiday"

3. Learn to sing "Wonto Dwom," which means "Let's Sing." Practice pronouncing the words of the song before singing.

W'ay - e w'a no ta - gwaa wo - nto dwom
(Why - eh wah no tah - juah wohn - to johm)

WONTO DWOM


Solo
Ghana
W'ay - e w'a no ta - gwaa wo - nto dwom.
All
W'ay - e w'a no ta - gwaa Wo - nto dwom.
Solo
All
W'ay - e w'a no ta - gwaa Wo - nto dwom.
Solo
W'ay - e w'a no ta - gwaa
W'ay - e w'a no ta - gwaa

"Wonto Dwom," Ghana, from *African Music in Ghana*, by J.H.K. Nketia, published by Northwestern University Press. Used by permission.

4. Divide into three groups--one group to sing the song, and two groups to play each of the rhythm patterns in Example 65. Decide which of the rhythm patterns sounds best as an accompaniment for the song.

5. Divide into four groups (sticks, drums, finger taps, thigh slaps) and play the four parts in Example 66 together.

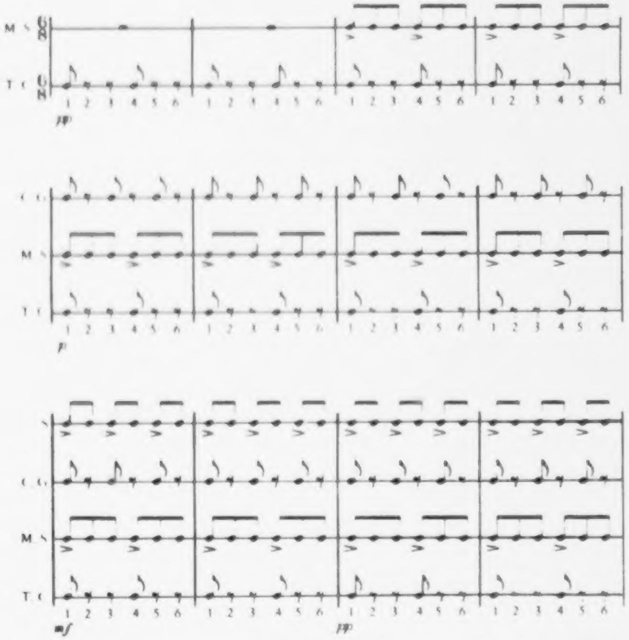
6. Learn to perform "Percussion Holiday."

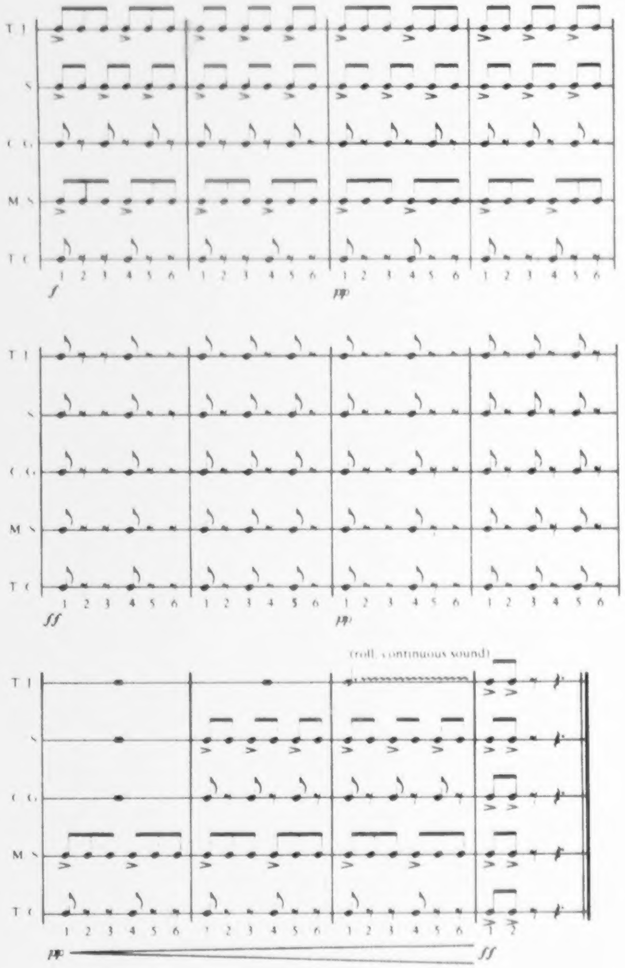
7. Identify the instrument parts in "Percussion Holiday" that illustrate hemiola (mixture of two's and three's) when they are played together.

PERCUSSION HOLIDAY

Instrumentation
M, S = Maracas, Sandpaper blocks
T, C = Tone blocks, Claves
C, G = Cowbell, Guiro
S = Sticks
T, J = Tambourine, Jingle clogs

Burton


M S
T C
C G
S
1 2 3 4 5 6
pp
p
mf
pp


T J
S
C G
M S
T C
1 2 3 4 5 6
f
pp
ff
pp
(roll, continuous sound)
pp
ff

[redacted]

CONCEPTS

Rhythm: Beat, Thesis, Anacrusis, Simple Meter, Compound Meter

STUDENT OBJECTIVES

Demonstrate through performance understanding of thesis and anacrusis

Perform movement patterns in time with the strong beats of a song

Identify examples of simple and compound meter through performance and visual analysis

ACTIVITIES

1. **SINGING, CLAPPING.** Teach students to sing "Vive L'amour." Then have them sing the song while clapping, as indicated in Example 67.

2. **MOVING.** Ask students to sit in a circle on the floor with legs crossed and knees touching the knees of those on each side. Teach them to perform the movement pattern in Example 68 to a slow beat.

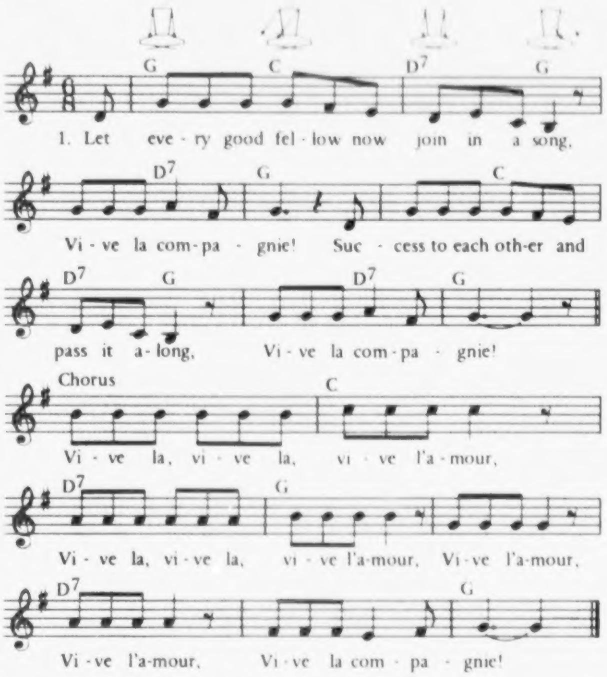
3. **SINGING, MOVING.** Have them perform the movement pattern while singing the song as illustrated in Example 69.

4. **MOVING.** Teach students the movement pattern in Example 70. They should practice the pattern to a slow, steady beat.

5. **SINGING, MOVING.** Have students sing the song while performing the movement pattern in Example 70.

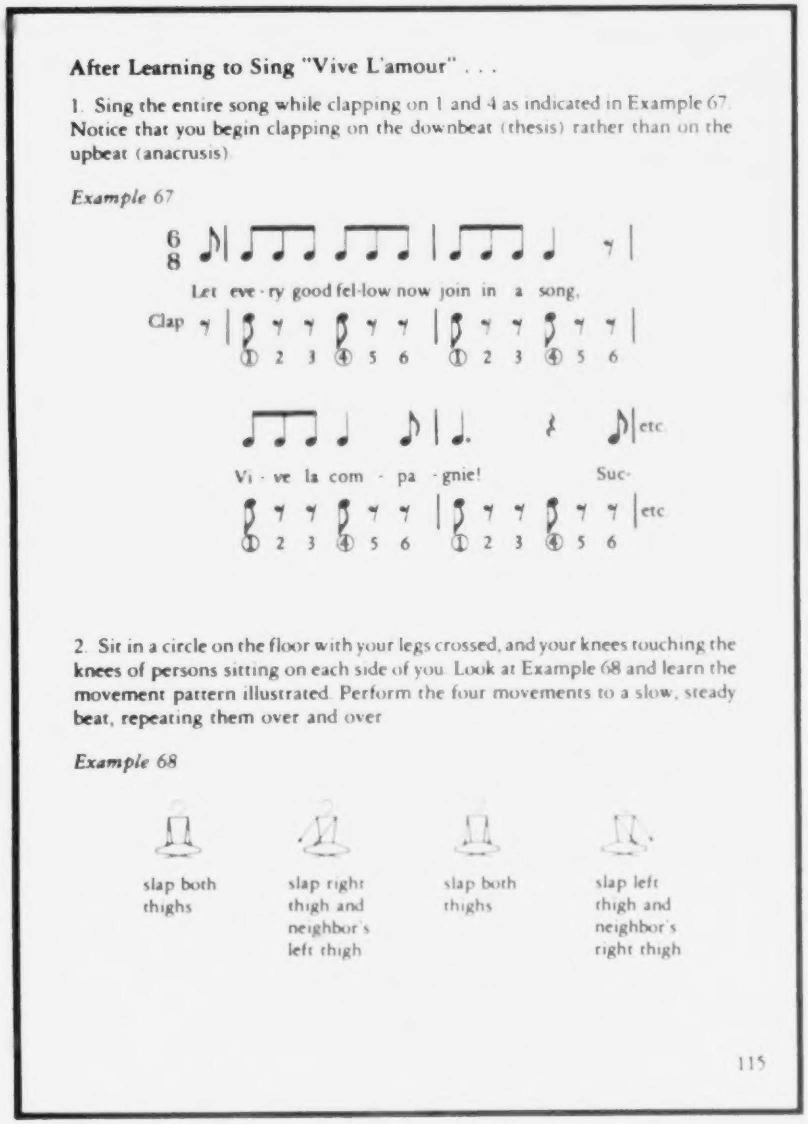
Lesson 34

VIVE L'AMOUR


G C D7 G
1. Let eve-ry good fel-low now join in a song,
D7 G C
Vi-ve la com-pa-gnie! Suc-cess to each oth-er and
D7 G D7 G
pass it a-long, Vi-ve la com-pa-gnie!
Chorus
C
Vi-ve la, vi-ve la, vi-ve l'a-mour,
D7 G
Vi-ve la, vi-ve la, vi-ve l'a-mour, Vi-ve l'a-mour,
D7 G
Vi-ve l'a-mour, Vi-ve la com-pa-gnie!

2. A friend on the left and a friend on the right, Vive la compagnie!
In willing endeavor our hands we unite, Vive la compagnie!

3. Should time or occasion compel us to part, Vive la compagnie!
These days shall forever enliven the heart, Vive la compagnie!



After Learning to Sing "Vive L'amour" . . .

1. Sing the entire song while clapping on 1 and 4 as indicated in Example 67. Notice that you begin clapping on the downbeat (thesis) rather than on the upbeat (anacrusis).

Example 67

6/8
Let eve - ry good fel-low now join in a song.
Clap
① 2 3 ④ 5 6 ① 2 3 ④ 5 6
Vi - ve la com - pa - gnie! Suc-
etc.
① 2 3 ④ 5 6 ① 2 3 ④ 5 6
etc.

2. Sit in a circle on the floor with your legs crossed, and your knees touching the knees of persons sitting on each side of you. Look at Example 68 and learn the movement pattern illustrated. Perform the four movements to a slow, steady beat, repeating them over and over.

Example 68

slap both thighs
slap right thigh and neighbor's left thigh
slap both thighs
slap left thigh and neighbor's right thigh

6. **MOVING.** Teach students the movement pattern in Example 71. They should practice the pattern to a slow, steady beat.

7. **SINGING, MOVING.** Have students sing the song while performing the pattern in Example 71.

8. **SINGING, MOVING.** Have students sing the entire song, performing a different movement pattern for each verse as indicated in their texts.

9. **UNDERSTANDING SIMPLE AND COMPOUND METERS.** Ask students to look at the patterns in Example 72. You might divide the class into two groups and have them perform the patterns using clapping (upper notes) and foot stomps (lower notes). Guide them to discover that A and B have a background of two equal pulsations to the beat (simple meter), but C has three equal pulsations to the beat (compound meter). "Vive L'amour" is in compound meter.

10. **FINGERING THE G AND D^7 CHORDS.** Ask students to look at Example 73 and learn to finger on ukulele the G and D^7 chords. Write G and D^7 on the chalkboard (or use flashcards), establish a beat, and ask students to strum and keep the beat as you point to the G or the D^7. This drill will help them develop skill in changing fingerings.

11. **SINGING, STRUMMING UKULELES.** Have students sing the song while strumming the chords on ukulele. If they sing slowly, six strums to the measure

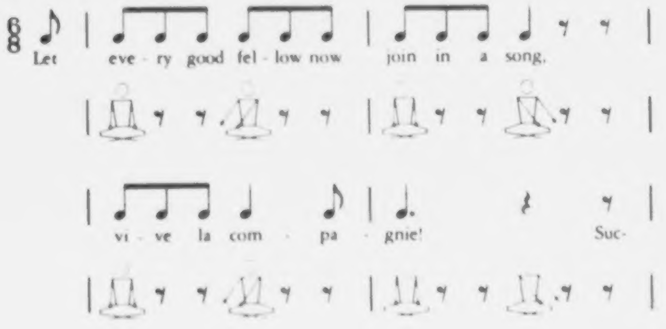
/ / / / / /
eve - ry good fel - low now ;

two strums to the measure if they sing faster

/ /
eve - ry good fel - low now .

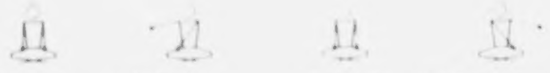
3. Look at Example 69, then sing the song while continuing to repeat the four movements.

Example 69


Let eve - ry good fel - low now join in a song,
vi - ve la com - pa - gnie! Suc-

4. Learn the movement pattern illustrated in Example 70. Perform the four movements to a slow, steady beat, repeating them over and over.

Example 70



slap thighs

right hand on neighbor's left shoulder; left hand slap right thigh

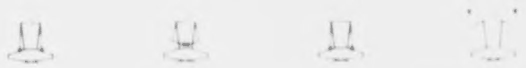
slap thighs

left hand on neighbor's right shoulder; right hand slap left thigh

5. Sing the song while repeating the movement pattern in Example 70.

6. Learn the movement pattern illustrated in Example 71. Perform the four movements to a slow, steady beat, repeating them over and over.

Example 71



slap thighs

clap hands together

slap thighs

raise arms to sides with palms facing out, touch neighbor's palms

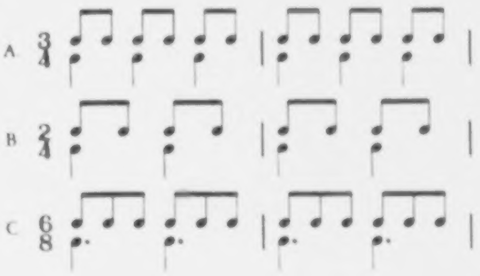
7. Sing the song while repeating the movement pattern in Example 71.

8. Sing the entire song and perform a different movement pattern for each verse. For instance:

Verse 1 Example 68
Verse 2 Example 70
Verse 3 Example 71

9. Look at the patterns in Example 72 and determine which best represents the rhythm and meter of "Vive L'amour."

Example 72



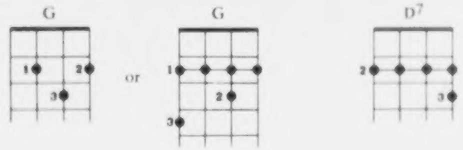
Which rhythm has a background of two equal pulsations? Which has a background of three equal pulsations? Which is an example of compound meter? Is "Vive L'amour" in simple or compound meter?

MATERIALS AND EQUIPMENT

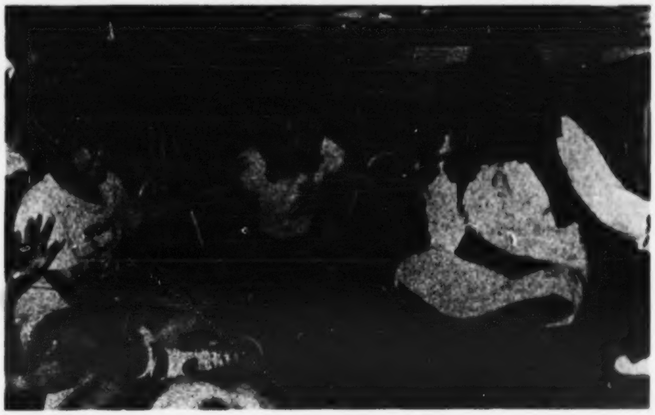
Ukuleles
Cassette tape player
Cassette tape Side C: No. 57 "Vive L'amour"

10. Look at Example 73 and learn to finger the G and D^7 chords. Then practice strumming the G and D^7 chords to a beat. Your teacher will indicate which chord to play.

Example 73



11. Sing the song again while strumming the chords on ukulele.



[redacted]

CONCEPTS

Rhythm: Accent, Beat, Meter, Composite Meter

STUDENT OBJECTIVES

Read and perform notation that includes accented beats and beats grouped in two's and three's

Differentiate visually and aurally between simple and compound meter

Show recognition of composite meter through performance

ACTIVITIES

1. **PERFORMING RHYTHM PATTERNS.** Divide the students into two groups. Have them use hand claps and thigh slaps to perform the patterns in Example 74. Encourage them to observe the accented notes as they count aloud and perform. Help them notice the absence of beat groupings in A; background pulsations of 2 + 2 + 3 in B; background pulsations of 3 + 2 + 2 in C.

2. **ANALYZING FOR BEAT GROUPINGS.** Have students look at the music for "The Donkey Cart" and decide which pattern in Example 74 corresponds with the beat groupings in the song. Lead them to discover that C (3 + 2 + 2) corresponds with the song.

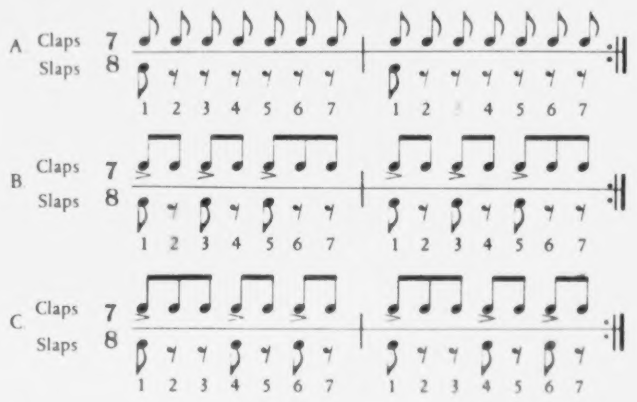
3. **SINGING, PLAYING DRUMS.** Teach students to sing the song and play the parts for higher and lower pitched drums.

4. **PERFORMING RHYTHM PATTERNS, SINGING.** Teach students to play the higher and lower pitched tone block parts in Example 75. To involve the whole class, have two students play the two tone blocks as all others use hand claps (high) and thigh slaps (low) to perform the parts. Then have two students play the tone block parts throughout the song (including the Introduction and Coda). The drums will continue to play only as indicated in the music as other students sing.

Lesson 35

1. Divide into two groups and use hand claps and thigh slaps to perform the patterns in Example 74 while counting aloud.

Example 74



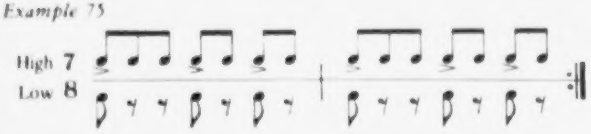
2. In A of Example 74, there is no grouping of beats within each measure. B has a grouping of 2 + 2 + 3, and C, 3 + 2 + 2. A meter of seven's will usually have a grouping of beats as in B or C. Look at the music for "The Donkey Cart" and decide if its beat groupings correspond with one of the patterns in Example 74.

3. Learn to sing "The Donkey Cart" and perform the drumming pattern.

4. For another performance, sing the song and include two tone blocks of different pitch playing the pattern in Example 75. The tone blocks should play throughout, including the Introduction and Coda. Drums will continue to play only where indicated in the music.

5. **UNDERSTANDING COMPOSITE METER.** Guide students to discover that the higher pitched tone block gives a background of pulsations grouped in two's and three's for the lower pitched tone block. This is a meter that includes examples of simple and compound, hence, a "composite meter."

Example 75

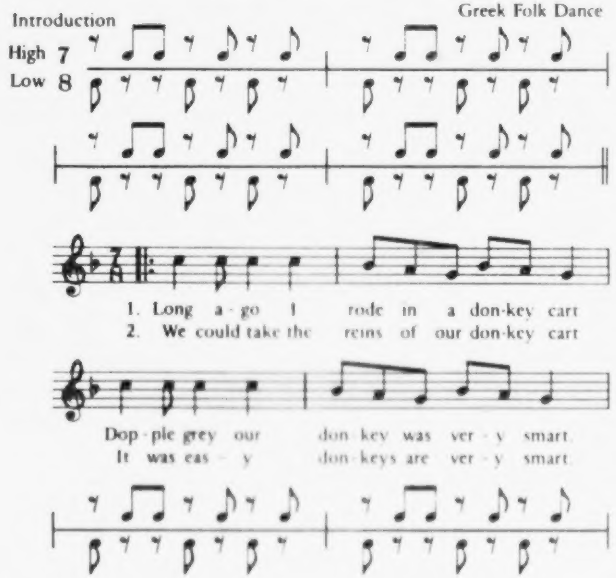


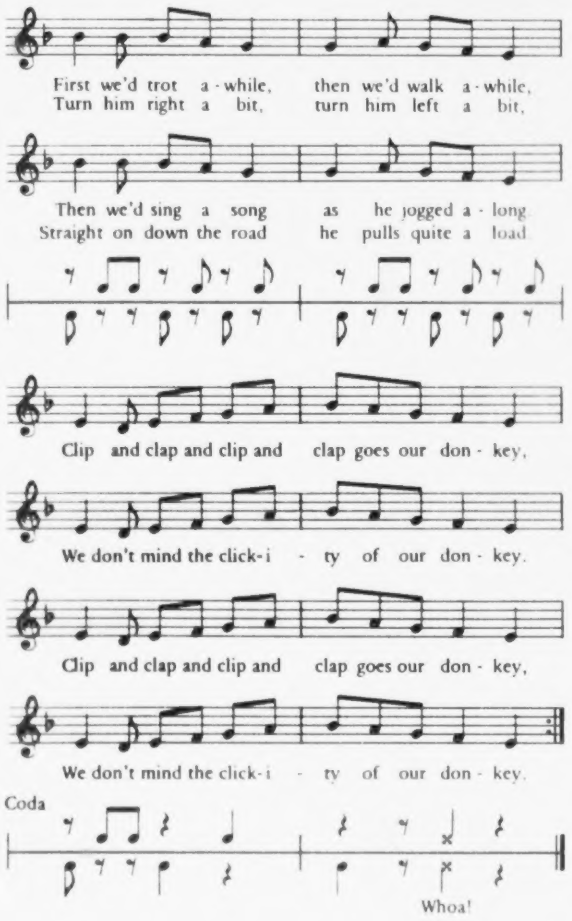
5. Does the high tone block in Example 75 give a background of two or three pulsations to the beat of the lower tone blocks? Is $\frac{7}{8}$ meter an example of simple or compound meter? How would you describe composite meter?

6. Learn to play the song on recorder. Substitute triangle for the lower drum sound, tapped tambourine for the higher drum sound.

THE DONKEY CART

Greek Folk Dance


Introduction
High 7
Low 8
1. Long a - go I rode in a don-key cart
2. We could take the reins of our don-key cart
Dop - ple grey our don - key was ver - y smart.
It was eas - y don - keys are ver - y smart.


First we'd trot a - while, then we'd walk a - while,
Turn him right a bit, turn him left a bit,
Then we'd sing a song as he jogged a - long.
Straight on down the road he pulls quite a load.
Clip and clap and clip and clap goes our don - key,
We don't mind the click-i - ty of our don - key.
Clip and clap and clip and clap goes our don - key,
We don't mind the click-i - ty of our don - key.
Coda
Whoa!

6. **PLAYING RECORDER WITH ACCOMPANYING METAL SOUNDS.** Invite students to play the song on recorder and substitute triangle for the lower drum sound, tapped tambourine for the higher drum sound.

MATERIALS AND EQUIPMENT

Lower and higher pitched drums, One lower and one higher pitched tone block, Recorders, Triangle, Tambourine
Cassette tape player
Cassette tape Side C: No. 58 "The Donkey Cart"

[redacted]

CONCEPTS

Rhythm: Meter, Simple Meter, Compound Meter, Composite Meter

Texture: Antiphony

STUDENT OBJECTIVES

Show recognition of simple, compound, and composite meters

Identify examples of antiphony in a musical selection

ACTIVITIES

1. **SINGING.** Teach students to sing "One More River." You may want to use a soloist or small group to sing measures 1, 2, 5, and 6, or all students singing in unison. For all other measures of the song, students should be divided into three groups to sing the melody and harmony. The top notes are the melody; lower notes are a harmonic accompaniment.

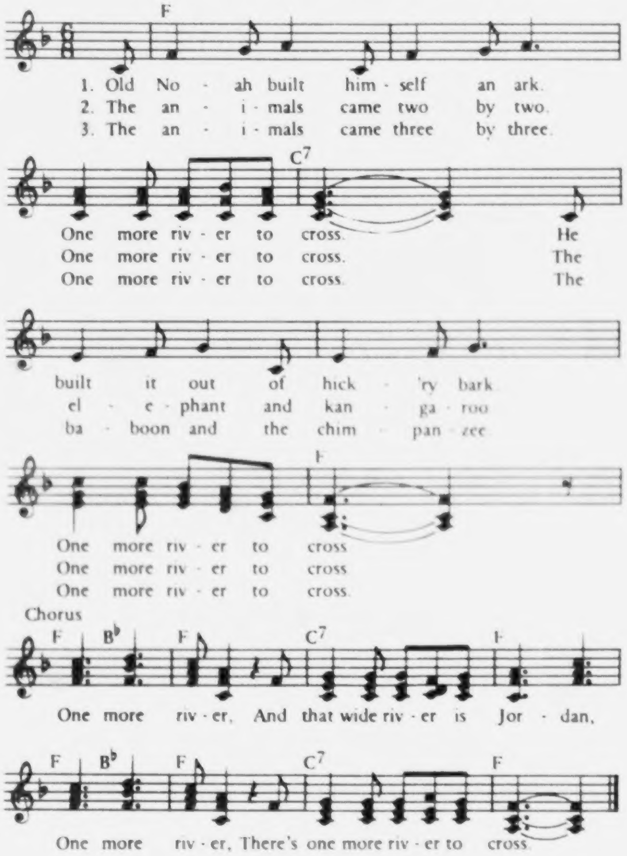
SINGING, ACCOMPANYING, ANALYZING. Have students play the pattern in Example 76 for jingle clogs and tambourines to accompany another singing of the song. Guide them to discover that the pattern establishes a background of three equal pulsations to the beat.

2. **SINGING, ACCOMPANYING, ANALYZING.** Have students sing the song again and include the accompanying pattern in Example 77. Guide them to discover that this pattern establishes a background of two equal pulsations to the beat.

3. **UNDERSTANDING COMPOUND METER.** Lead students to conclude that Example 76 is an example of compound meter, Example 77 an example of simple meter. "One More River" is in compound meter, and the pattern in Example 76 corresponds with its rhythm.

Lesson 36

ONE MORE RIVER


F
1. Old No - ah built him - self an ark.
2. The an - i - mals came two by two.
3. The an - i - mals came three by three.
C7
One more riv - er to cross. He
One more riv - er to cross. The
One more riv - er to cross. The
built it out of hick - 'ry bark.
el - e - phant and kan - ga - roo
ba - boon and the chim - pan - zee
F
One more riv - er to cross
One more riv - er to cross
One more riv - er to cross.
Chorus
F B♭ F C7 F
One more riv - er, And that wide riv - er is Jor - dan,
F B♭ F C7 F
One more riv - er, There's one more riv - er to cross.

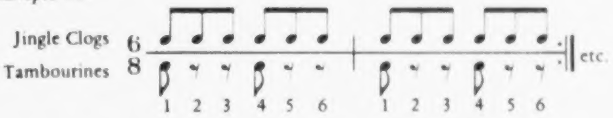
4. The animals came four by four
One more river to cross
The hippopotamus got stuck in the door
One more river to cross

5. The animals came five by five
One more river to cross
The bees came swarming from the hive
One more river to cross

After Learning to Sing "One More River" . . .

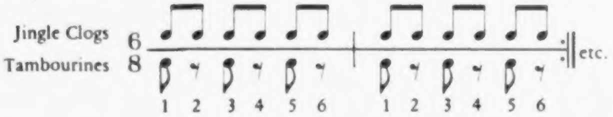
1. Sing the song and include accompanying instruments playing the pattern in **Example** 76.

***Example** 76*



2. Sing the song again and include accompanying instruments playing the pattern in Example 77.

***Example** 77*



3. Which pattern corresponds with the rhythm of "One More River"? Which pattern is an example of simple meter? Which is an example of compound meter?

4. **PERFORMING A PIECE FOR RHYTHM INSTRUMENTS.** Teach students to play "Antiphony for Wood and Metal." Two groups of instruments are required. Ask students to look at the music to determine when the groups are to play. Sometimes they alternate playing every two measures and every other measure; sometimes they play together. Encourage students to count 1, 2, 3, 4, 5 aloud until they are able to perform the piece while counting silently.

UNDERSTANDING ANTIPHONY. After they have performed the piece several times, help them learn to describe "antiphony" as a texture in which one group of sounds is pitted against another--playing in alternation. Have them identify antiphonal examples in the music such as the first two measures (Group A), and measures 3 and 4 (Group B).

5. **UNDERSTANDING COMPOSITE METER.** Guide students to discover that the meter is composite--a combination of simple and compound--and that the beats are grouped 2 + 3 in the first two measures and 3 + 2 in measures 3 and 4.

6. **COMPLETING A WORKSHEET.** Have students complete the items in Worksheet No. 8. The answers follow.

1. B
2. C
3. A
4. B
5. A
6. C
7. C
8. B
9. A
10. B

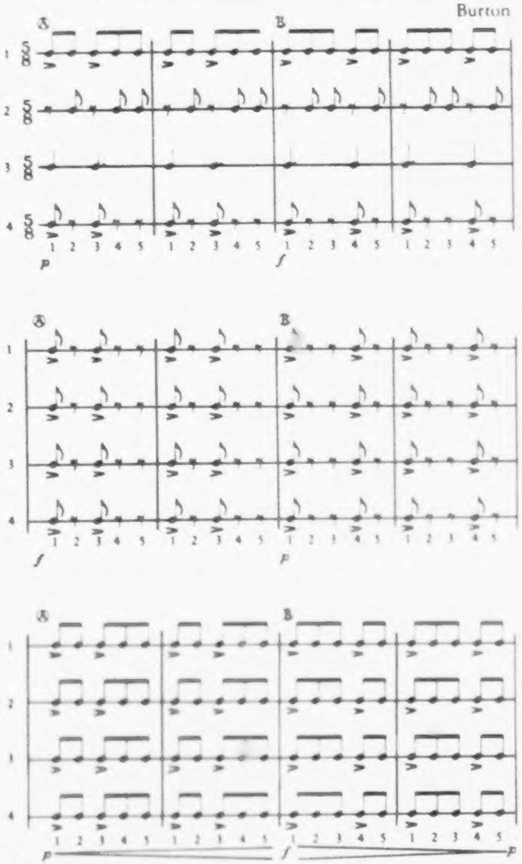
MATERIALS AND EQUIPMENT

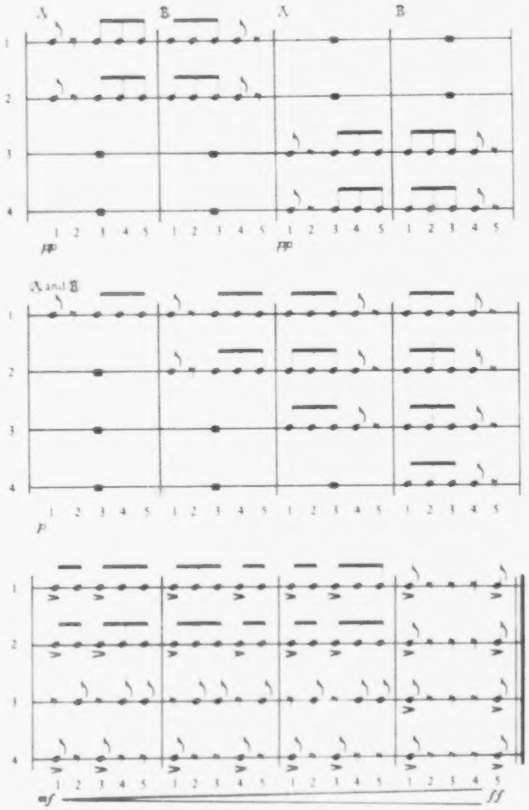
Rhythm instruments
Duplicated copies of Worksheet No. 8
Cassette tape player
Cassette tape Side C: No. 59 "One More River," No. 60 "Antiphony for Wood and Metal"

ANTIPHONY FOR WOOD AND METAL

Instrument Group A	Instrument Group B
1 Rhythm sticks	1 Tambourines
2 Sandpaper blocks	2 Jingle clogs
3 Notched sticks	3 Triangles
4 Tone blocks	4 Cymbals

Burton


A
B
1
2
3
4
5/8
1 2 3 4 5
p
f
p
f
p


A
B
A
B
1
2
3
4
1 2 3 4 5
pp
pp
A and B
p
mf
ff

After Learning to Play "Antiphony for Wood and Metal" . . .

4. Describe in your own words the meaning of antiphony. Locate examples of antiphony in the music.

5. Is the meter of this piece simple, compound, or composite? Are the beats in the first two measures grouped 2 + 3, or 3 + 2? Are the beats in measures three and four grouped 2 + 3, or 3 + 2?

6. Complete Worksheet No. 8.

[redacted]

CONCEPTS

Form: Phrase, Repetition, Contrast, Recurrence, Rondo, Section

Tone: Loudness

STUDENT OBJECTIVES

Identify phrases in a song to demonstrate recognition of repetition, contrast, and recurrence

Generalize from particular examples the meaning of rondo form

Identify sections of a recorded selection to reveal recognition of rondo form

Use *p* and *f* symbols to identify loudness levels of sections of a recorded selection

ACTIVITIES

1. **PRONOUNCING SONG WORDS.** Help students learn to pronounce the words of "Hiney Ma Tov."

2. **RECITING SONG WORDS TO A BEAT.** Have one student play a soft, steady beat on a drum as all others recite the words to the rhythm patterns of the song.

3. **SINGING, ANALYZING FOR PHRASES.** Teach students to sing "Hiney Ma Tov." Have them sing the song several times to help them learn to recognize the twelve four-measure phrases.

4. **ANALYZING FOR FORM.** Ask students to write letters to identify the order of the phrases in the song. The order is AABBAACCCCAA. This could be simplified to describe the form as ABACA.

Lesson 37

1. Learn to pronounce the words before singing "Hiney Ma Tov." The meaning of the words is "How pleasant it is for brothers to dwell together in unity."

Hi-ney ma tov u -ma na-im she-vet a-chim gam ya-chad

(Hee-nay mah tov oo-mah nah-eem shay-vet ah-keem gahm yah-hahd)

2. Recite the words to the rhythm patterns of the song with a soft drum accompaniment.

3. Learn to sing "Hiney Ma Tov." Then sing the song several times, listening to identify phrases. How many phrases does the song have?

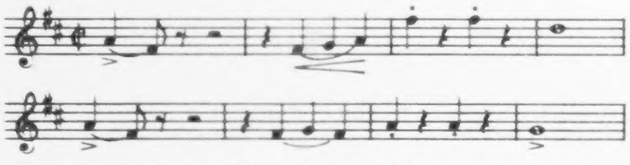
4. Write letters on a sheet of paper to identify the twelve phrases in the song. The letters should reveal your recognition of repeating, contrasting, and recurring phrases.

5. The form of this song is called rondo. Explain in your own words what you think rondo means.

6. Use an instrumental accompaniment to highlight the rondo form of the song. Select different rhythm instruments to play for the three different song parts.

7. Listen to "Colonel Bogey March" and determine if the form is similar to or different from the form of "Hiney Ma Tov." Look at the following example as you listen to help you decide.

Example 78



Copyright 1914, 1916 by Hawkes & Son (London) Ltd. Renewed 1941, 1943.
Reprinted by permission of Boosey & Hawkes, Inc.

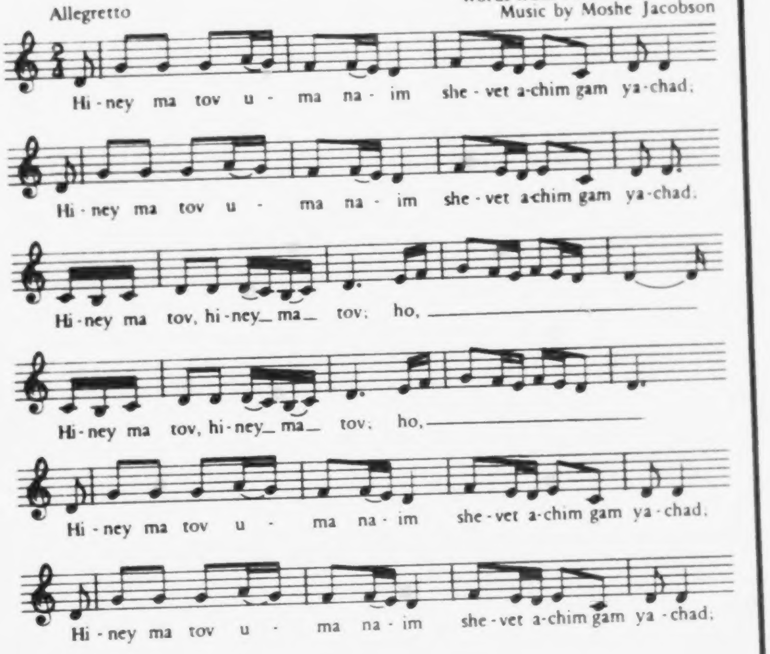
8. Listen to the march again and use letters to label the different sections you hear.

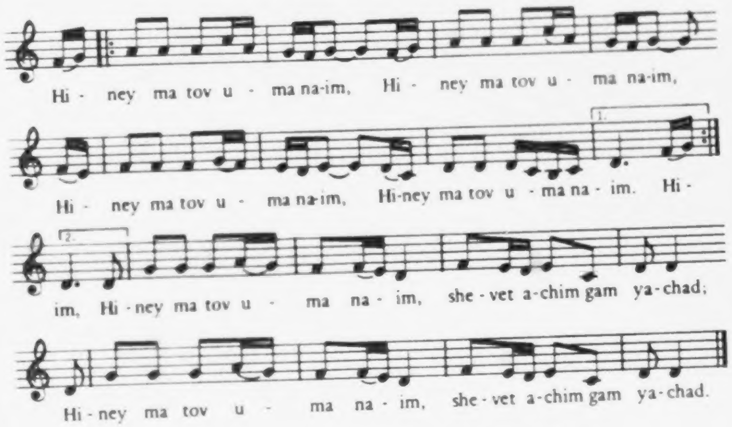
9. For the next listening, write *p* (*piano*, or soft) or *f* (*forte*, or loud) beneath the letters to identify the level for each section.

10. Listen to the recording again and add rhythm instruments to highlight the sections as you did for the phrases in "Hiney Ma Tov."

HINEY MA TOV

Words from Psalm 133, Verse 1
Music by Moshe Jacobson

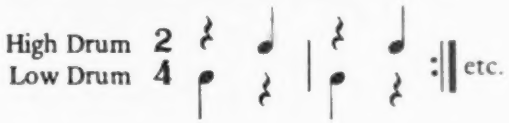

Allegretto
Hi-ney ma tov u - ma na - im she - vet a-chim gam ya-chad;
Hi-ney ma tov u - ma na - im she - vet a-chim gam ya-chad;
Hi-ney ma tov, hi-ney_ ma_ tov; ho, ___
Hi-ney ma tov, hi-ney_ ma_ tov; ho, ___
Hi - ney ma tov u - ma na - im she - vet a-chim gam ya - chad;
Hi - ney ma tov u - ma na - im she - vet a-chim gam ya - chad;


Hi - ney ma tov u - ma na-im, Hi - ney ma tov u - ma na-im,
1.
Hi - ney ma tov u - ma na-im, Hi-ney ma tov u - ma na - im. Hi -
2.
im, Hi - ney ma tov u - ma na - im, she - vet a-chim gam ya-chad;
Hi - ney ma tov u - ma na - im, she - vet a-chim gam ya-chad.

"Hiney Ma Tov," Moshe Jacobson. Used by permission of ACUM Ltd. Societe D'Auteurs, Compositeurs, et Editeurs de Musique en Israel.

5. **DEFINING RONDO.** After students have had an opportunity to generalize a definition of rondo, explain that in this form a principal idea or theme returns after each contrasting part is introduced.

6. **PERFORMING, HIGHLIGHTING RONDO FORM.** Invite students to select rhythm instruments to use for another performance to highlight the rondo form. High and low pitched hand drums could be used for all A phrases, tambourine and triangle for B phrases, tone blocks and sticks for C phrases. Following is a suggested accompaniment pattern.



7. **LISTENING.** Play the recording of "Colonel Bogey March" (2:35 minutes in length), and ask students to determine if the form is similar to or different from the form of "Hiney Ma Tov." Guide them to recognize that the return of the theme after each contrasting section produces rondo form.

8. **LISTENING, ANALYZING FOR FORM.** Play the march again and ask students to use letters to label the different sections they hear after the brief introduction. Help them recognize the AABAACCAA (rounded, ABACA) order of sections. You may want to have them "whistle" the familiar theme.

9. **LISTENING, ANALYZING FOR LOUDNESS.** For another listening, have them write ***p*** (*piano*) or ***f*** (*forte*) beneath the letters to label the nine sections of the march. The most accurate answer is A A B A A C C A A.
p f f p f p f p f

10. **PERFORMING, HIGHLIGHTING RONDO FORM.** For a final performance, ask students to play rhythm instruments to highlight the sections as they did for the phrases in "Hiney Ma Tov." They may use the same rhythm pattern and instruments, or select other instruments and create a new pattern.

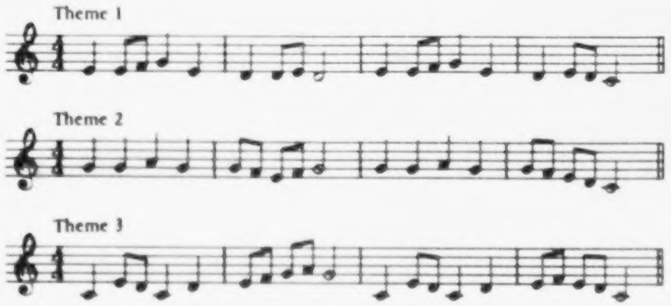
MATERIALS AND EQUIPMENT

Rhythm instruments
Recording of "Colonel Bogey March" from MARCHES, Series 1, No. 067 (3156), Bowmar/Noble Publishers Inc., Side 1, Band 5
Phonograph
Cassette tape player
Cassette tape Side C: No. 61 "Hiney Ma Tov"

Lesson 38

1. Learn to play on recorder Themes 1, 2, and 3 in Example 79.

Example 79



2. Plan and perform a rondo using the themes in Example 79.

3. Choose one of the themes in Example 79 for the subject (A). Then create B and C themes which are four measures in length. (You may even include D and E themes if you wish.) Notate your composition on staff paper.

4. Improvise a rondo for recorders. One person should create an A theme that others will learn to play. The A theme is played; a B is then improvised by one student, A is played again; C is then improvised by another student, A again, etc.

[redacted]

CONCEPTS

Form: Theme, Rondo

STUDENT OBJECTIVES

Plan and perform a rondo for recorder using given themes

Create and notate a rondo for recorder using a given theme as a subject (A)

Improvise contrasting themes on recorder to produce a rondo

ACTIVITIES

1. **PLAYING RECORDER.** Teach students to play the themes in Example 79.

2. **PLANNING AND PERFORMING A RONDO.** Help students plan for and perform a rondo using the themes in Example 79. Any of the themes could be used as the principal subject (A) of the rondo. The other two themes could be assigned letters, and a performance might be ABACA, ABACABA, AABBCCAABBAA, etc. All students might play the A theme, different soloists then play the B and C themes. Encourage students to use their imaginations and experiment with different ways to plan a rondo. Write the letters of the agreed upon form on the chalkboard.

3. **COMPOSING AND PERFORMING.** Have students use one of the themes in Example 79 as a subject (A) and compose a rondo. They must create other themes and may include B, C, D, E, etc. They should notate their compositions, writing all themes in the selected order on staff paper. (A must be copied again after each contrasting theme is presented.) Select some of the compositions and produce duplicate copies to perform in class.

4. **IMPROVISING.** Invite students to improvise a rondo piece. Have one student create an A theme and help all others learn it. The A theme is played; a B is then improvised by one student; A is played again; a C is improvised; A again, etc. You could select students in advance to improvise contrasting themes, or point to different students spontaneously during the improvisation. This activity should be repeated on other days to help students further develop their feeling for improvisation.

MATERIALS AND EQUIPMENT

Recorders
Cassette tape player
Cassette tape Side C: No. 62 "Themes for Recorder"

Lesson 39

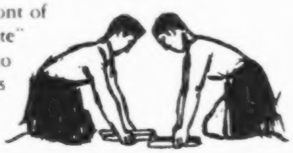
STICK GAME (TI RAKAU)

BACKGROUND. Stick games were played long ago as serious war games by Maori tribes in New Zealand. The games involved throwing and catching sticks in time with the beat while singing songs. This kind of practice was intended to develop skill in catching spears during battle. The positioning of players varied for the games, and different lengths of sticks were used. In playing the games it is very important that players concentrate on the sticks they have to catch rather than on the sticks they throw. The sticks should be held lightly with the thumb on one side and finger tips on the other, and a lobbing motion rather than a hard throw should be used to protect partners.

POSITION OF THE PLAYERS AND STICKS. The version of "ti rakau" given below is called "titi torea" and is carried out with the performers in pairs opposite one another, kneeling with the buttocks resting on the heels and the backs straight. When practicing for prolonged periods performers should sit or kneel on a cushion. The former is recommended as the kneeling position can be tiring at first.

The game consists of a number of sets done to the tune "E Papa" or "Maku e!" Each set is interspersed with a chorus to the tune "E aue!" The chorus is equivalent to marking time and gives performers time to pick up dropped sticks and generally prepare themselves for the next set. The game finishes with a very quick set of movements done to the tune "Hurihuri." (The tune "Hurihuri" and movements have been excluded with the version of the game used here.) Although the sets of movements given below have been numbered consecutively, there is in fact no particular order in which the sets should follow one another, although it is usual to progress from the simple to the more complex. There are, of course, variations to the movements given below and players can make up their own as they go along.

Initially the sticks are laid on the ground in front of the players as shown. On the command "kia rite" (be ready) the sticks are picked up and brought to the ready position shown in the illustration. As the sticks come to the vertical position they are rapped on the ground. The leader gives



CONCEPTS

Rhythm: Beat

Form: Rondo

STUDENT OBJECTIVES

Sing while performing movements with sticks to demonstrate recognition of beat

Identify an example of rondo form

ACTIVITIES

1. **REVIEWING BACKGROUND INFORMATION, MOVING WITH STICKS.** Review with students the background information and the positioning of players and sticks for the game they will play. Then teach them the set of movements to the Chorus (A) while keeping a steady beat. They will later do this set of movements as they sing the tune "E aue!"

2. **MOVING WITH STICKS.** Teach students the set of movements for The Single Throw (B) which they will later do while singing the tune "E Papa."

3. **MOVING WITH STICKS.** Teach students the alternate set of movements to the Chorus (C) which they will later do while singing the tune "Maku e!"

4. **SINGING, MOVING WITH STICKS.** Teach students to sing the three tunes for the stick game. A pronunciation guide follows. When ready, rehearse them in singing the tunes while doing the movements with the sticks.

Pronunciation Guide

Vowel sounds

a: long "a" sound as in bark
short "a" sound as in but

e: long "e" sound as in between met and freight
short "e" sound as in met

i: long "i" sound as in need
short "i" sound as in bit

o: long "o" sound as in pork
short "o" sound as in biographical

u: long "u" sound as in moon
short "u" sound as in put

Consonant sounds

r: clear "r" sound without a roll
ng: as in ringing
wh: as "f" sound as in fire

5. **PERFORMING, IDENTIFYING RONDO FORM.** Have students perform the stick game using the form plan given in their texts. Help them discover that the form plan given is a rondo form (Introduction, ABACA). You might have them experiment with other performance routines to create different forms such as ABA, ABCA, AABBCC, etc.

MATERIALS AND EQUIPMENT

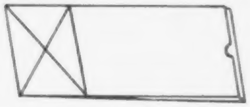
Sticks ¾ - 1 inch in diameter, 12 - 15 inches in length (sticks may be painted, taped with black and red plastic tape, carved, or have burnt-in designs)
Cassette tape player
Cassette tape Side C: No. 63 "Titi Torea"

INSTRUCTIONS FOR MAKING SHORT STICKS WITH GROCERY SACKS

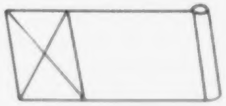
Materials:
1 Large grocery sack, 16½ x 12 inches
Masking tape, ¾ - 1 inch in width
Optional: Magic mending tape, 1 inch in width

Directions:

1. Fold paper sack by following the large crease marks.

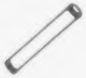


2. Flatten the bag from the bottom to the open end to eliminate air pockets. It may be helpful to have someone assist in eliminating the air pockets and to keep the bag flat. Begin rolling from the open end.

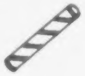


3. Be sure to make the roll tight.

4. Secure each end of the rolled stick with a strip of masking tape. You may also tape the entire length of the flap with magic mending tape so it will not tear.



5. Complete taping the stick with a spiral design from one end to the other with masking tape.



"Instructions for Making Short Sticks With Grocery Sacks," Doris Fuchikami, from *Innovative Approaches to Teaching Music from Different Cultures*, MENC Western Division Conference, Anaheim, California, March 31, 1979.

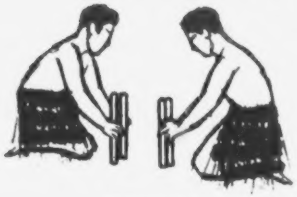
"toru, wha" (to-ru fa) and the chorus begins, followed by the first set, then a chorus followed by another set, and so on. Each movement occupies one beat of the music, except where sticks are tapped twice or flipped twice, in which case each tap or flip takes one beat.

1. Learn the set of movements for the Chorus (A) by looking closely at the pictures which follow. You should sit on your heels in pairs opposite each other as pictured.

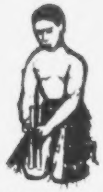
CHORUS (A)

(Tune, "E aue!")

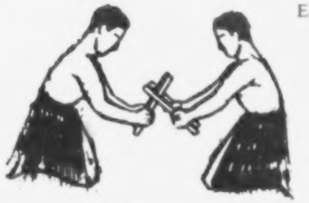
There are three movements, each one carried out on the first, second, and third beats of the bar respectively.



Movement 1
Sticks are rapped on the ground from the vertical position.



Movement 2
Each player knocks his own sticks together.



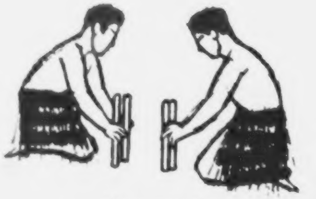
Movement 3
Each player knocks his sticks against those of his partner.

2. Learn the set of movements for The Single Throw (B).

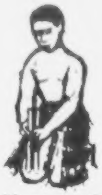
SET NO. 1—THE SINGLE THROW (B)

(Tune, "E Papa")

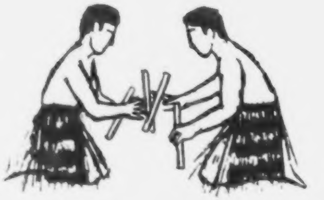
There are three movements which are continued over and over again until the tune finishes.



Movement 1
Sticks are tapped on the ground.



Movement 2
Each player knocks his own sticks together.



Movement 3
Each player throws his RIGHT stick to his partner and with his RIGHT hand catches his partner's stick.

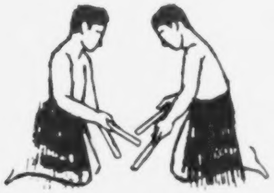
Movements 1 and 2 are then repeated and then movement 3 but this time it is the LEFT stick which is thrown instead of the RIGHT.

3. Learn the alternate set of movements for the Chorus (C) which follow.

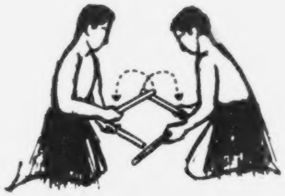
THE ALTERNATE SET (C)

(Tune, "Maku e!")

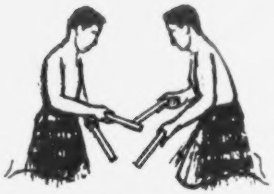
There is also an alternative set of three movements which can be used for the chorus:



Movement 1A
LEFT stick held about 6 inches off the ground, RIGHT stick tapped on ground.



Movement 2A
Each player flips his RIGHT stick so that he catches it by the opposite end.



Movement 3A
RIGHT stick tapped against partner's RIGHT stick.

Excerpts from "Stick Games (Ti Rakau)," from *Maori Games and Hakas Instructions, Words and Actions*, by Alan Armstrong, published by A.H. & A.W. Reed. Copyright 1964 by Alan G. Armstrong. Used by permission.

4. Learn to sing the three tunes for the stick game. Then sing the tunes as you do the stick movements.

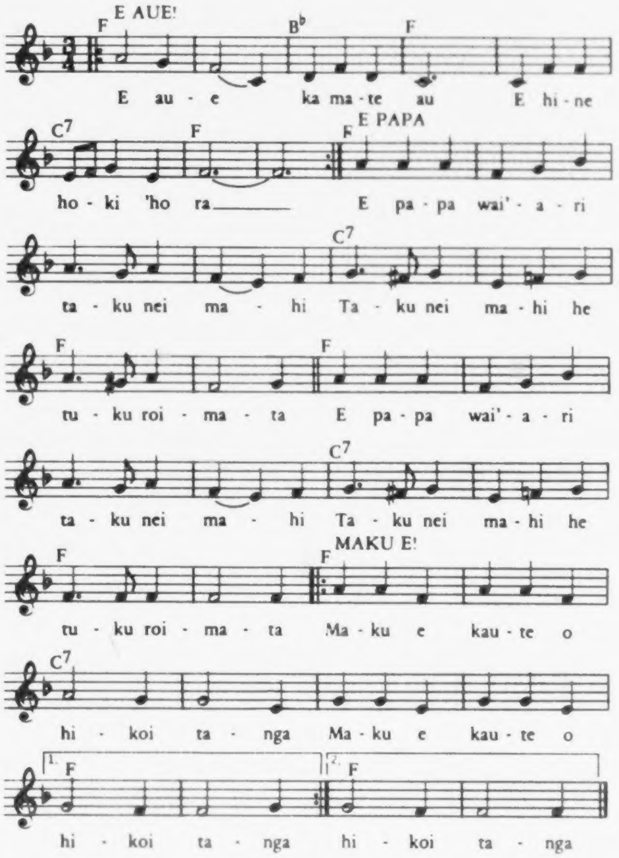
5. Learn to perform the stick game using the suggested form plan that follows. After learning this routine, you may later use variations of the routine or create your own.

INTRODUCTION. The leader says "kia rite" (key-a re-tay) which means "be ready," and the players who have been waiting with their hands on their hips now place their hands on the sticks, bring them to a vertical position, and rap them on the ground. The leader then says "toru, wha" (to-ru fa) to establish a beat, and the song with movements begins.

- Sing "E Aue!" (Chorus) with movements (A)
- Sing "E Papa" with movements (B)
- Sing "E Aue!" (Chorus) with movements (A)
- Sing "Maku e!" with movements (C)
- Sing "E Aue!" (Chorus) with movements (A)

What is the form of this performance routine?

TITI TOREA


E AUE!
F
B♭
F
E au - e ka ma - te au E hi - ne
C7
F
E PAPA
F
ho - ki 'ho ra E pa - pa wai' - a - ri
C7
ta - ku nei ma - hi Ta - ku nei ma - hi he
F
F
tu - ku roi - ma - ta E pa - pa wai' - a - ri
C7
ta - ku nei ma - hi Ta - ku nei ma - hi he
F
MAKU E!
F
tu - ku roi - ma - ta Ma - ku e kau - te o
C7
hi - koi ta - nga Ma - ku e kau - te o
1.
F
2.
F
hi - koi ta - nga hi - koi ta - nga

E aue! Ka mate au!	Alas! The pain will kill me
E hine, hoki 'ho ra.	Oh! Maiden return to me
E papa waiari	Sighing and grieving
Taku nei mahi	Is what I have been doing
Taku nei mahi	Is what I have been doing
He tuku roimata.	Here are my tears of woe
Maku e kaute o hikoitanga	I will count your footsteps
Maku e kaute o hikoitanga	Yes count your footsteps

From "Stick Games (Ti Rakau)," from *Maori Games and Hakas: Instructions, Words and Actions*, by Alan Armstrong, published by A.H. & A.W. Reed.
Copyright 1964 by Alan G. Armstrong. Used by permission.

CONCEPTS

Form: Theme and Variations

Texture: Solo

Tonality: Tonic, Key, Minor

Tone: Timbre (Band)

STUDENT OBJECTIVES

Perform examples of theme and variations on recorder and ukulele

Describe theme and variations form

Identify theme and variations in a recorded selection

Identify instrumental timbres in a recorded selection

ACTIVITIES

1. **PLAYING RECORDER.** Teach students to play "Go Tell Aunt Rhody" (theme) on recorder. Then, at a slow tempo, help them learn to play Variations 1 and 2.

2. **PLAYING RECORDER.** When students are ready, have them play the theme and variations one and two as a three-movement composition.

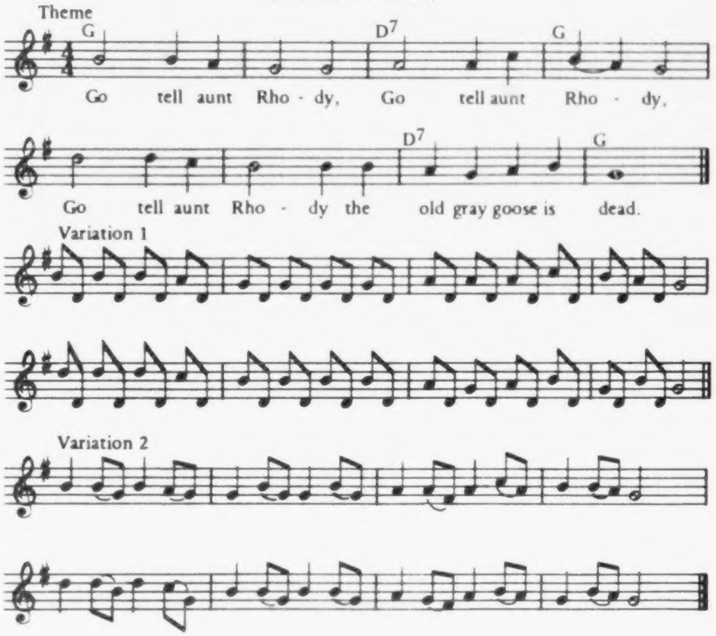
3. **UNDERSTANDING THEME AND VARIATIONS.** Lead students to describe theme and variations. Help them learn to recognize that a variation is a changed version of a theme through rhythmic and/or melodic alterations.

4. **PICKING THEME AND VARIATIONS ON UKULELE.** Teach students to pick on ukulele the theme and variations of "Go Tell Aunt Rhody."

Lesson 40

GO TELL AUNT RHODY

(Recorder Version)


Theme
G
D7
G
Go tell aunt Rho - dy, Go tell aunt Rho - dy,
D7
G
Go tell aunt Rho - dy the old gray goose is dead.
Variation 1
Variation 2

After Learning to Play "Go Tell Aunt Rhody" (Theme) . . .

1. At a slow tempo, learn to play Variations 1 and 2.

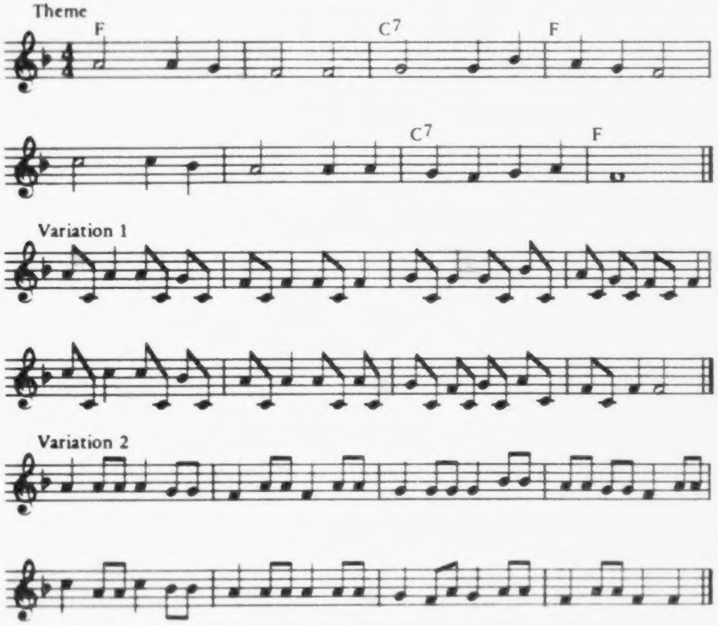
2. Play the Theme and Variations 1 and 2 as a three-movement composition.

3. Explain in your own words the meaning of theme and variations.

4. Learn to pick the theme and variations in the ukulele version of "Go Tell Aunt Rhody."

GO TELL AUNT RHODY

(Ukulele Version)



5. Name the tonic pitch for the recorder version of the song. Name the tonic pitch for the ukulele version. Identify the keys in which the two versions are written.

5. **IDENTIFYING TONIC PITCHES AND KEYS.** Ask students to identify the tonic pitches in the two versions (recorder, ukulele) of "Go Tell Aunt Rhody." Have them name the keys of the two versions of the song. (Recorder Version: G is the tonic pitch and key; Ukulele Version: F is the tonic pitch and key.)

6. **LISTENING, IDENTIFYING INSTRUMENT TIMBRES.** Play the recording of "Seven Variations on a Theme from Mozart's Magic Flute" (10 minutes). Following is a summary which may guide discussion with students about what they have heard. Those instruments which are easy to hear have been identified. Point out how the solo trombone often sounds as if it is carrying on a conversation with individual instruments and with groups of instruments.

Theme (trombone, trumpet)
Variation 1 (trombone, groups of instruments)
Variation 2 (trombone, flute, oboe)
Variation 3 (trombone, flute)
Variation 4 (trombone, flute; minor key)
Variation 5 (trombone, groups of instruments)
Variation 6 (trombone, trumpet)
Variation 7 (trombone, groups of instruments)

7. **COMPARING EXAMPLES OF THEME AND VARIATIONS.** Help students recognize the following:

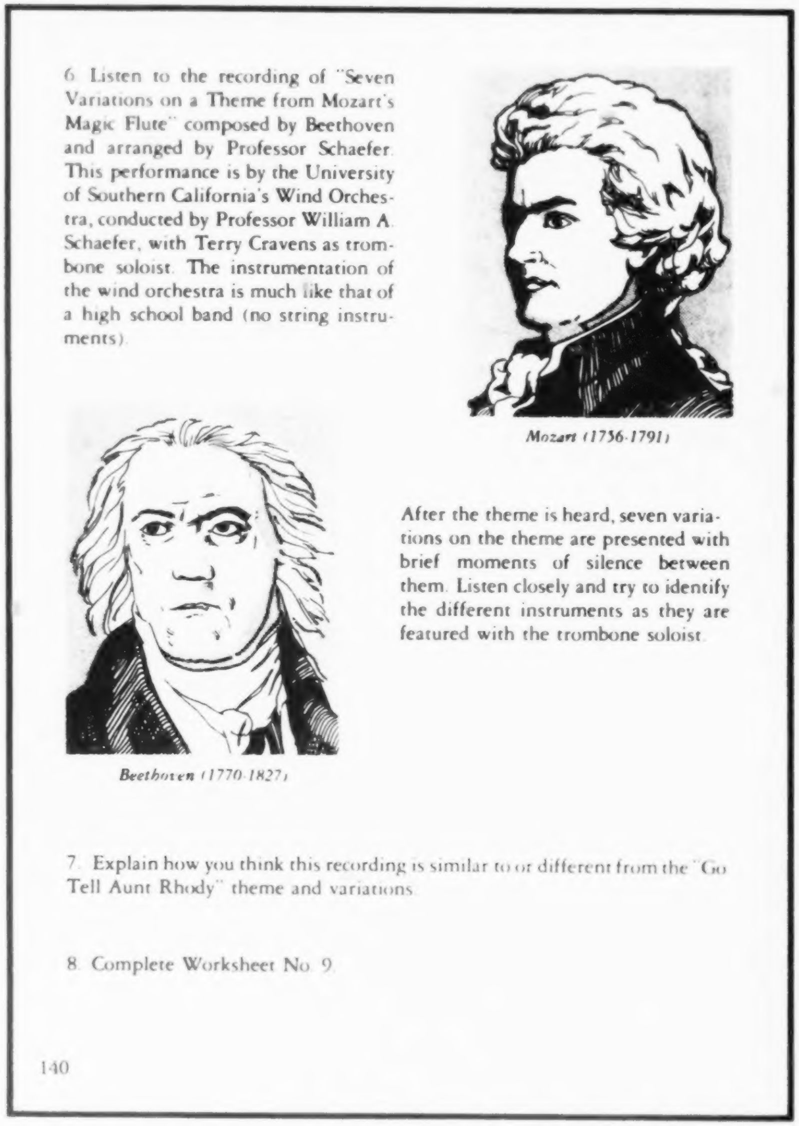
- Both begin with a theme which is followed by variations ("Rhody," 2 variations; "Magic Flute," 7 variations)
- "Rhody" does not feature a soloist; "Magic Flute" features a trombone soloist throughout
- "Rhody" is performed by one instrumental timbre (recorder or ukulele); "Magic Flute" by many instrumental timbres (band)
- The variations of "Magic Flute" are performed at different tempos; variations of "Rhody" at the same tempo
- The fourth variation of "Magic Flute" is in a minor key; the variations of "Rhody" are in a major key.

8. **COMPLETING A WORKSHEET.** Have students complete the items in Worksheet No. 9. The answers follow.

1. C
2. B
3. A
4. A
5. C
6. C
7. A
8. C
9. C
10. B

MATERIALS AND EQUIPMENT

Recorders
Ukuleles
Duplicated copies of Worksheet No. 9
Cassette tape player
Cassette tape Side C: No. 64 "Go Tell Aunt Rhody" (Recorder), No. 65 "Go Tell Aunt Rhody" (Ukulele), No. 66 "Seven Variations on a Theme from Mozart's Magic Flute"



6. Listen to the recording of "Seven Variations on a Theme from Mozart's Magic Flute" composed by Beethoven and arranged by Professor Schaefer. This performance is by the University of Southern California's Wind Orchestra, conducted by Professor William A. Schaefer, with Terry Cravens as trombone soloist. The instrumentation of the wind orchestra is much like that of a high school band (no string instruments).

Mozart (1756-1791)

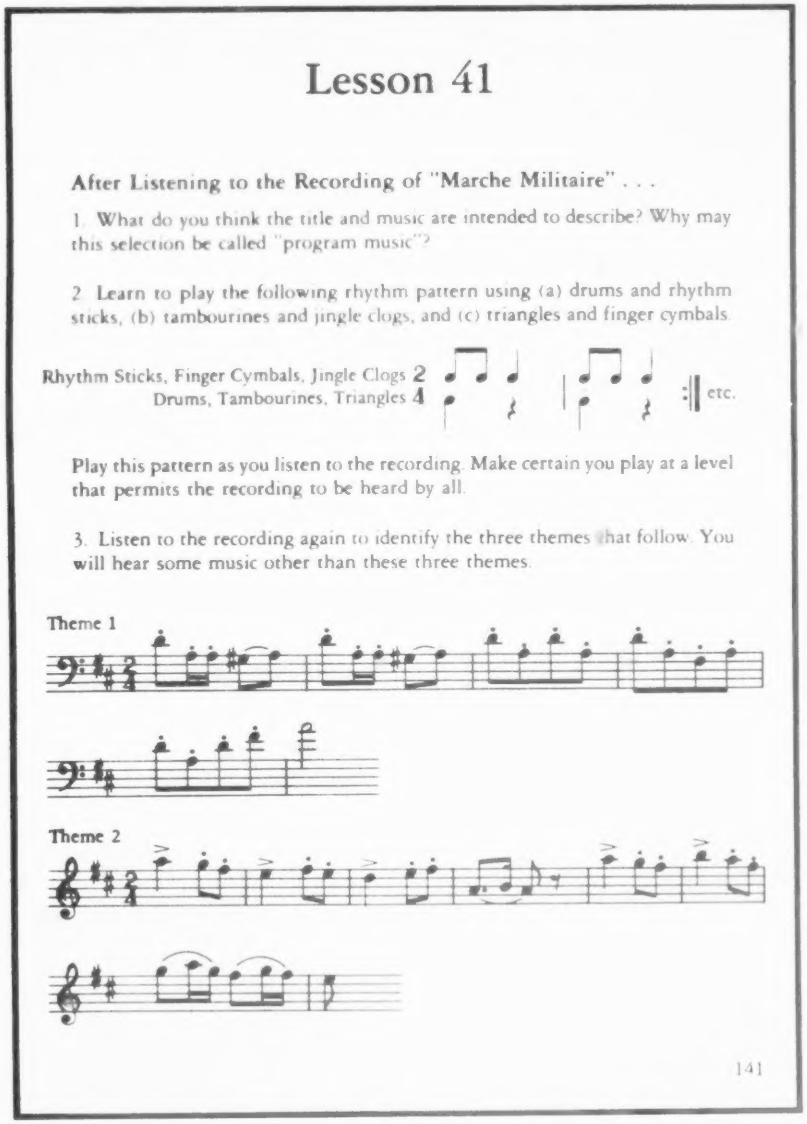
After the theme is heard, seven variations on the theme are presented with brief moments of silence between them. Listen closely and try to identify the different instruments as they are featured with the trombone soloist.

Beethoven (1770-1827)

7. Explain how you think this recording is similar to or different from the "Go Tell Aunt Rhody" theme and variations.

8. Complete Worksheet No. 9.

140



Lesson 41

After Listening to the Recording of "Marche Militaire" . . .

1. What do you think the title and music are intended to describe? Why may this selection be called "program music"?

2. Learn to play the following rhythm pattern using (a) drums and rhythm sticks, (b) tambourines and jingle clogs, and (c) triangles and finger cymbals.

Rhythm Sticks, Finger Cymbals, Jingle Clogs
Drums, Tambourines, Triangles
etc.

Play this pattern as you listen to the recording. Make certain you play at a level that permits the recording to be heard by all.

3. Listen to the recording again to identify the three themes that follow. You will hear some music other than these three themes.

Theme 1

Theme 2

141

CONCEPTS

Form: Theme, Contrast, Recurrence, Repetition

Texture: Accompaniment

Rhythm: Rhythm Pattern, Beat

STUDENT OBJECTIVES

Play a rhythm instrument accompaniment to identify three themes in a recorded selection

Play a rhythm pattern in time with the beat of a recorded selection

Identify examples of contrast, repetition, and recurrence

ACTIVITIES

1. **LISTENING, DISCUSSING "PROGRAM MUSIC."** Play the recording of "Marche Militaire" (4:20 minutes) by the German composer, Franz Schubert. Ask students to listen and be ready later to explain what they think the title and music are intended to describe (changing of the imperial guard, soldiers arriving from or departing for battle, marching and mounted soldiers in a military parade, ceremony honoring a visiting military leader, etc.). Explain that this selection is called "program music" since its title suggests a story or an idea.

2. **PLAYING RHYTHM INSTRUMENTS, LISTENING.** Teach students to play the rhythm pattern using the instruments indicated in their texts. When ready, have them practice playing the pattern as an accompaniment to the music in the recording.

3. **LISTENING, ANALYZING FOR THEMES.** Ask students to listen and identify the three themes given in their texts. You might write the words Theme 1, Theme 2, and Theme 3 on the chalkboard and point to the corresponding themes as they are heard. This will help students associate the themes with the notation. The recording includes music other than the three

themes, and in some instances it will sound similar to the themes. Following is the order of the themes.

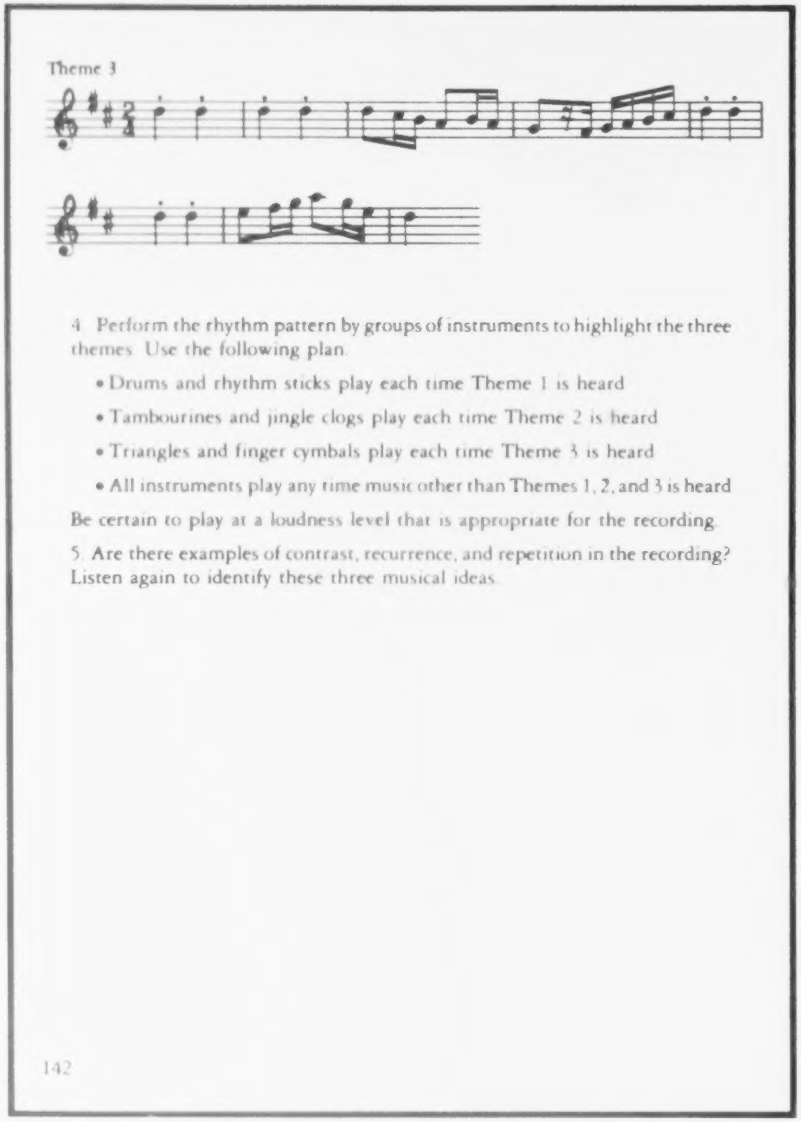
Theme 1
Theme 2
Other music
Theme 1
Theme 2
Other music
Theme 2
Other music
Theme 1
Theme 3 (alternating with other music)
Theme 1
Theme 2
Other music
Theme 2
Other music
Theme 1

4. **LISTENING, PLAYING RHYTHM INSTRUMENTS.** Ask students to listen to the recording and play the rhythm pattern by groups of instruments to highlight the three themes. Help them follow the performance plan given in their texts.

5. **LISTENING, ANALYZING FOR FORM.** Review with students: (a) the three themes contrast with each other, (b) Themes 1 and 2 recur at different points in the music, (c) there is some repetition of Theme 3. You may want to play the recording again to help them recognize these three aspects of form.

MATERIALS AND EQUIPMENT

Phonograph
Recording of "Marche Militaire" from MARCHES, Series 1, No. 067 (3156), Bowmar/Noble Publishers Inc., Side 2, Band 4



Theme 3

4. Perform the rhythm pattern by groups of instruments to highlight the three themes. Use the following plan.

- Drums and rhythm sticks play each time Theme 1 is heard
- Tambourines and jingle clogs play each time Theme 2 is heard
- Triangles and finger cymbals play each time Theme 3 is heard
- All instruments play any time music other than Themes 1, 2, and 3 is heard

Be certain to play at a loudness level that is appropriate for the recording.

5. Are there examples of contrast, recurrence, and repetition in the recording? Listen again to identify these three musical ideas.

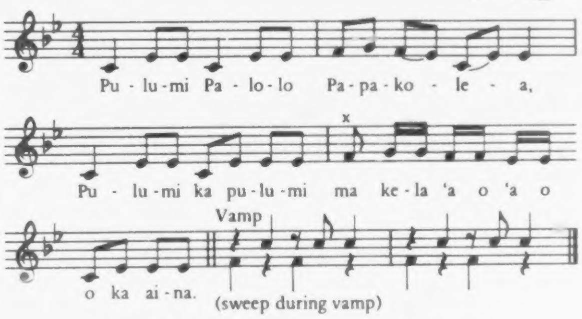
142

Drums, rhythm sticks, tambourines, jingle clogs, triangles, finger cymbals (or other instruments you believe may be more appropriate for your students)

Lesson 42

PULUMI

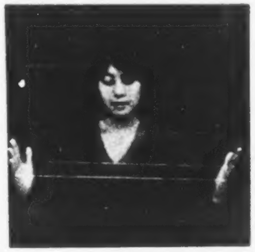
Anne Higgins


Pu - lu - mi Pa - lo - lo Pa - pa - ko - le - a,
x
Pu - lu - mi ka pu - lu - mi ma ke - la 'a o 'a o
Vamp
o ka ai - na.
(sweep during vamp)

Copyright 1977 by Anne Puanani Higgins. Used by permission.

After Learning to Sing "Pulumi" . . .

1. Learn the string game. Look at the pictures and follow the directions for each step.



a. With the palms of your hands facing each other, place the ends of the string loop through your fingers as pictured.

b. Place the middle finger of the right hand under the string on the left hand.

Lesson 42

CONCEPTS

Melody: Chant
Texture: Accompaniment
Form: Introduction
Rhythm: Beat

STUDENT OBJECTIVES

Sing a chant while performing the motions for a string game

Play an ipu accompaniment in time with the beat of a chant

Plan and perform a string game that includes an introduction

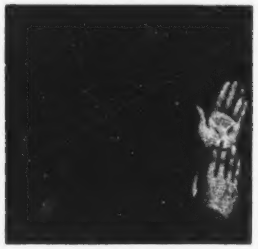
ACTIVITIES

1. **SINGING, LEARNING STRING GAME.** Teach students to sing "Pulumi." Explain that this version of the string game was done by Hawaiian children living in the Palolo and Papakolea areas of Honolulu. When they know the chant, ask them to look at the pictures and practice each position and movement.

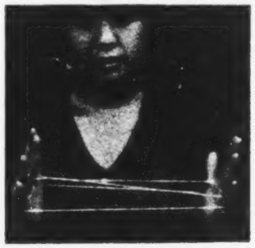
2. **SINGING, LEARNING STRING GAME.** Have students sing the chant while performing the movements for the string game. Be certain they understand that they should complete positions "a" through "f" in time to clap their hands together on the "ma" (x) in the music, and that they are to continue the sweeping motion during the vamp.

3. **PLAYING, ACCOMPANYING.** Teach students the ipu accompaniment part. To involve all students in learning the part, thigh slaps could be used for the heel-of-the palm sounds, hand claps for the fingertip sounds.

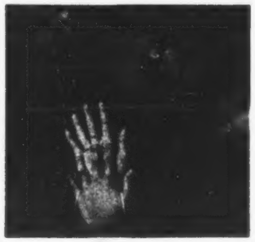
4. **PERFORMING.** Help students plan a performance that includes the introduction given in their texts, and then the chant, ipu accompaniment, and motions performed together.



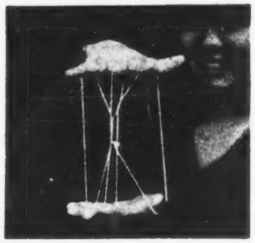
c. Twist the middle finger toward you two times.



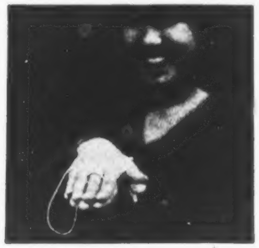
d. Pull the right hand away from the left hand.



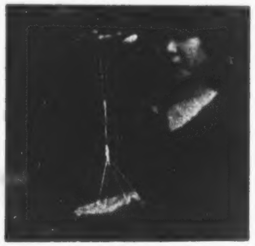
e. Place the middle finger of the left hand under the string on the right hand.



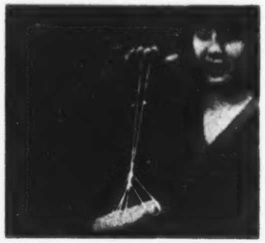
f. Pull the hands apart, with the right hand above the left hand (this step is to be completed before reaching the "x" in the music).



g. Clap your hands together on the "ma" (x) in the music.



h. Release the string on the thumb and little finger of the right hand; pull the hands apart.

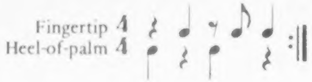


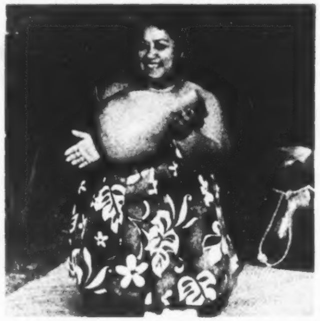
i. Sweep with the left hand (for the remainder of the chant and during the vamp).

j. After you learn the motions, experiment with partners in a standing position. One person uses the right hand, the other the left hand. For the sweeping motion the person using the left hand kneels.

2. Sing the chant while performing the string game.

3. Learn to play the ipu accompaniment part that follows.





Ipu position

MATERIALS AND EQUIPMENT

1 string loop for each student (50 inches in length; ends tied together and trimmed so that there is no string beyond the knot)
Ipu (gourd drum) or empty clorox bottle
Cassette tape player
Cassette tape Side D: No. 67 "Pulumi"

4. Plan a performance that includes an introduction, then the chant with the string game and ipu accompaniment. Rehearse the following introduction before staging the performance.

Ipu: $\underset{>}{♩}\,\underset{>}{♩}$ (sounded again at end of performance)

Leader: "Ma-kau-kau" (Ready?)
(ma-cow-cow)

Group: "Ae" (Yes)
(aey)

Leader: "Ka-he-a"
(ka-hey-a)

Group: "Pu -lu -mi, Pa-lo-lo, Pa"
(poo-loo-me, pa-lo-lo, pa)

Ipu: Use accompaniment pattern for two measure vamp (8 beats)

Chant: Begin chant with movements and ipu accompaniment

Ipu: $\underset{>}{♩}\,\underset{>}{♩}$ (ending)

CONCEPTS

Texture: Partner Songs, Polyphony
Harmony: Chord Progression
Form: Section (Verse, Chorus)
Melody: Sequence

STUDENT OBJECTIVES

Determine through analysis that chord progressions in two songs are the same

Reveal understanding of chord progression by determining if songs may be sung together as "partner songs"

Identify performances of partner songs as polyphony

Show recognition of sections in a given song

Show recognition of melodic sequence

ACTIVITIES

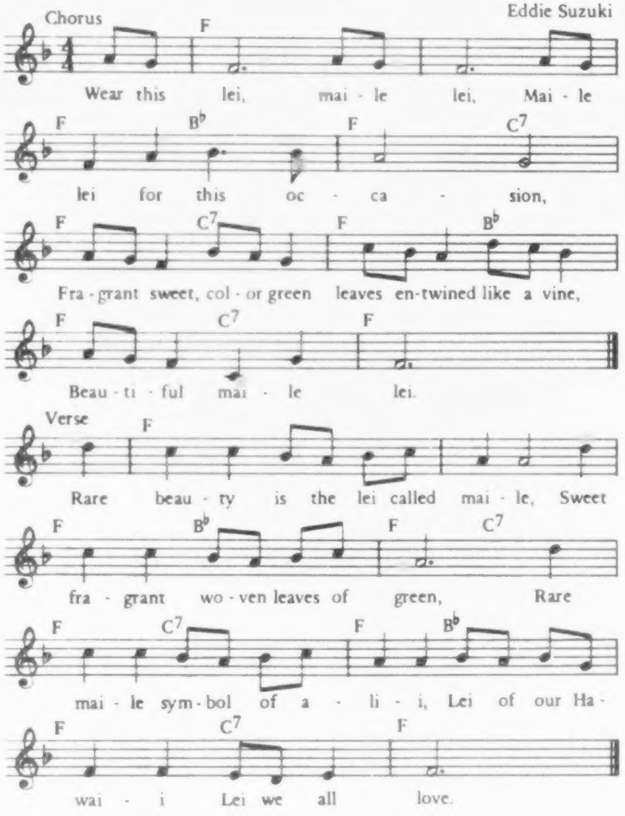
1. **SINGING, DETERMINING MUSICAL EFFECTIVENESS.** "Maile" is pronounced (my-lĕ). The maile plant is a shrub with shiny, fragrant leaves, that can be made into leis. After students learn to sing "Maile Lei," ask them to suggest ways to make the song more interesting by using piano, forte, crescendo, decrescendo, and ritardando. Try their ideas and encourage them to judge the musical effectiveness of what they hear.

2. **ANALYZING FOR SEQUENCE.** Help students recognize the melodic sequence that occurs in measures 5 and 6. "Fragrant sweet / color green / leaves entwined / like a vine" is a sequence that moves up by step.

Lesson 43

MAILE LEI

Eddie Suzuki


Chorus
F
Wear this lei, mai - le lei, Mai - le
F B♭ F C7
lei for this oc - ca - sion,
F C7 F B♭
Fra - grant sweet, col - or green leaves en-twined like a vine,
F C7 F
Beau - ti - ful mai - le lei.
Verse
F
Rare beau - ty is the lei called mai - le, Sweet
F B♭ F C7
fra - grant wo - ven leaves of green, Rare
F C7 F B♭
mai - le sym - bol of a - li - i, Lei of our Ha -
F C7 F
wai - i Lei we all love.

Maile Lei by Eddie Suzuki E.S.P. Publishing, Honolulu, Hawaii
Used by Permission

After Learning to Sing "Maile Lei" . . .

1. Sing the song and experiment with *p* (piano, or soft), ***f*** (forte, or loud), < crescendo (gradually becoming louder), > decrescendo (gradually becoming softer), and ritardando (gradually becoming slower). Suggest and try ways to make the song as interesting as possible.

2. Locate in the song an example of melodic sequence. Give measure numbers.

3. In two groups, sing the chorus and verse of "Maile Lei" together. When the chorus and verse are sung together, is the texture monophonic, homophonic, or polyphonic?

4. Perform the chorus and verse together while strumming chords on the ukulele.

5. Learn to pronounce the text of the song "Pūpū Hinuhinu."

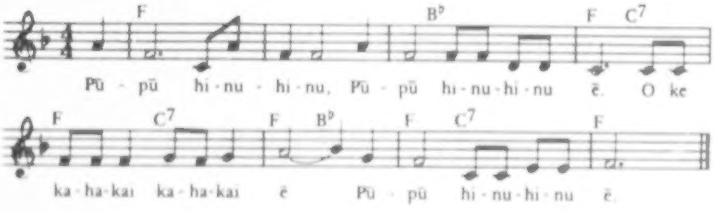
Text: Pū-pū hi-nu- hi-nu Oke ka-ha-kai ka-ha-kai ē
Pronunciation: poo-poo hee-nu-hee-nu o-kay ka-ha-kaī ka-ha-kaī ā

6. Learn to sing the song and to strum an ukulele accompaniment while singing. As with "Maile Lei," experiment with loudness levels and ritardando to make your performance of greater musical interest.

PŪPŪ HINUHINU

(Shiny Shells)

Beamer


F
B♭
F
C7
Pū - pū hi - nu - hi - nu, Pū - pū hi - nu - hi - nu ē. O ke
F
C7
F
B♭
F
C7
F
ka - ha - kai ka - ha - kai ē Pū - pū hi - nu - hi - nu ē.

Pūpū Hinuhinu, by Winona Beamer. Used by permission.

3. **SINGING.** Divide students into two groups and have them sing the verse and chorus of "Maile Lei" together. Help them discover that more than one melody is heard in the foreground, hence, a polyphonic texture.

4. **SINGING, PLAYING UKULELE.** Ask students to sing the chorus and verse together while strumming the chords on ukulele.

5. **PRONOUNCING SONG TEXT.** Teach students to pronounce the text of "Pūpū Hinuhinu."

6. **SINGING, PLAYING UKULELE.** Teach them to sing the song while strumming an ukulele accompaniment. Try their suggestions for the use of loudness and ritardando to make their performance of greater musical interest.

7. **SINGING.** Divide students into three groups. Group 1 will sing "Pūpū Hinuhinu"; Group 2 the chorus of "Maile Lei"; and Group 3 the verse of "Maile Lei." Encourage them to achieve a balance that enables all three groups to be heard equally. Have students describe the texture of this performance as polyphonic.

8. **ANALYZING FOR CHORD PROGRESSION.** Ask students to look at the music for "Maile Lei" and "Pūpū Hinuhinu." Guide them to discover that the chord progressions for both songs are the same and that the verse and chorus of "Maile Lei" share the same progression. Also, the two sections of "Maile Lei" are both eight measures long, as is the song "Pūpū Hinuhinu." When songs have the same chord progressions, the same meter, and are the same length, they may be sung together and are called "partner songs."

9. **PERFORMING, SINGING PARTNER SONGS.** Rehearse students in a performance of the two songs using either the plan provided in their texts, or a plan you and your students might devise.

To extend their experience with partner songs, on another day, have them sing the following songs together, then look at the chord progressions to discover that they are the same.

a. "Skip to My Lou," "Rock-a My Soul," and "He's Got the Whole World in His Hands"

b. "Swing Low, Sweet Chariot" and "This Train"

c. "Swanee River" and "Dixie"

MATERIALS AND EQUIPMENT

Ukuleles
Cassette tape player
Cassette tape Side D: No. 68 "Maile Lei," No. 69 "Pūpū Hinuhinu," No. 70 "Maile Lei" and "Pūpū Hinuhinu" performed together

7. In three groups, sing "Pūpū Hinuhinu," the chorus of "Maile Lei," and the verse of "Maile Lei." Listen closely and sing at a loudness level that makes all three parts heard equally. As three different melodies of equal importance are sung together, is the texture monophonic, homophonic, or polyphonic?

8. Look at the chords in the music for "Maile Lei" and "Pūpū Hinuhinu." Are the chord progressions the same? Do the chords change on the same beats of the measures in both songs? Explain why you think these two songs could be called partner songs.

9. Rehearse a performance of these songs which you may present later for a program. Following is a suggested form for three groups of singers who will strum the chords on ukulele while singing. The music should continue from (a) through (i) without stopping. Strum the two-measure vamp in Example 80 as an introduction and coda for the performance.

a. Introduction (vamp)

b. All three groups sing "Maile Lei" in unison

c. All three groups sing "Pūpū Hinuhinu" in unison

d. Group 1 sings the chorus of "Maile Lei"

e. Group 2 sings the verse of "Maile Lei" as Group 1 sings the chorus

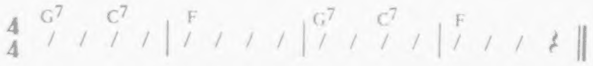
f. Group 3 sings "Pūpū Hinuhinu" together with Groups 1 and 2 singing their parts of "Maile Lei"

g. Group 1 drops out as Groups 2 and 3 again sing their parts

h. Group 2 drops out as Group 3 sings alone

i. Coda (vamp)

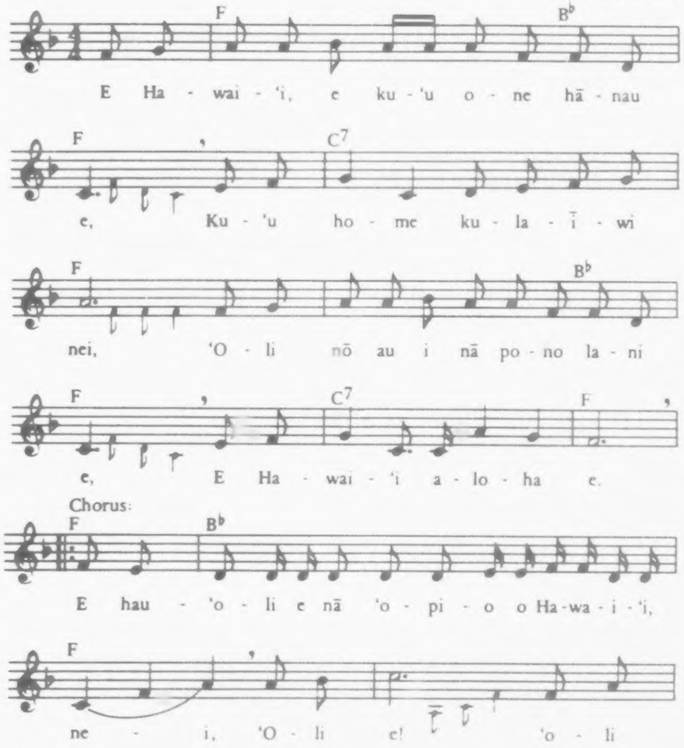
Example 80



Lesson 44

HAWAI'I ALOHA

Lorenzo Lyons


F
B♭
E Ha - wai - 'i, e ku - 'u o - ne hā - nau
F
C7
e, Ku - 'u ho - me ku - la - ī - wi
F
B♭
nei, 'O - li nō au i nā po - no la - ni
F
C7
F
e, E Ha - wai - 'i a - lo - ha e.
Chorus:
F
B♭
E hau - 'o - li e nā 'o - pi - o o Ha - wa - i - 'i,
F
ne - i, 'O - li e! 'o - li

CONCEPTS

Melody: Phrase

STUDENT OBJECTIVE

Plan and perform a song to achieve maximum musical interest

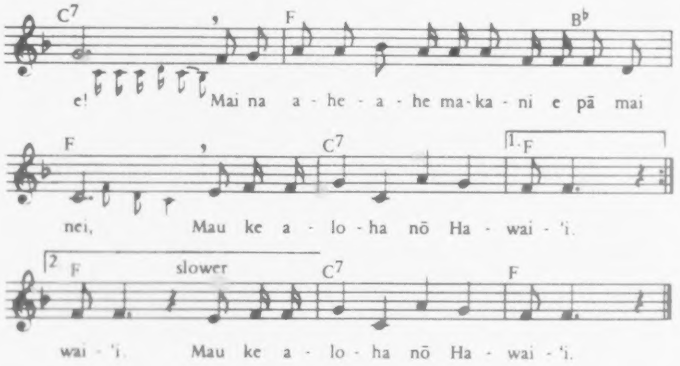
ACTIVITIES

1. **SINGING.** Help students learn to pronounce the text of the song before having them sing it. They may need to practice speaking and then singing one phrase at a time until they are ready to attempt the entire song. Eventually have one-fourth of the class sing the echo parts as all others sing the melody. It is important that the long notes in the melody be held for their full durations so they will end with the echo parts.

2. **SINGING, PLAYING UKULELE.** Rehearse students using the performance suggestions given in their texts.

MATERIALS AND EQUIPMENT

Ukuleles
Cassette tape player
Cassette tape Side D: No. 71 "Hawai'i Aloha"


C7
F
B♭
e! Mai na a - he - a - he ma - ka - ni e pā mai
F
C7
1. F
nei, Mau ke a - lo - ha nō Ha - wai - 'i.
2 F
slower
C7
F
wai - 'i. Mau ke a - lo - ha nō Ha - wai - 'i.

Copyright 1972 by Hawaii Conference Foundation All rights reserved Reprinted by permission

Hawai'i Aloha

O Hawai'i, my own birthplace, my own land,
Our dear islands, long as mountains stand,
I will sing of truth and justice, heavenly peace,
I will sing of Hawai'i Nei!

Hawai'i's youth now raise your voices, O Hawai'i Nei!
This glad day! This glad day!
While the gentle winds are wafted o'er God's blue sea,
I will sing of our Hawai'i!

English translation of "Hawai'i Aloha" by Annie Kanahele and Edith Wolfe From *Na Himeni Haipule Hawaii* Used by permission

1. Learn to pronounce the text of "Hawai'i Aloha." Then learn to sing the song, eventually strumming an accompaniment on ukulele.

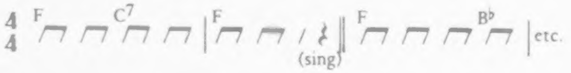
2. Rehearse "Hawai'i Aloha" using the following performance suggestions.

a. Practice singing the song observing the breath signs (,) that indicate phrase endings.

b. As you rehearse, consider the use of loudness levels to achieve greater musical interest.

c. Add an ukulele accompaniment to your singing and include an introduction (strum eighth-notes throughout the song).

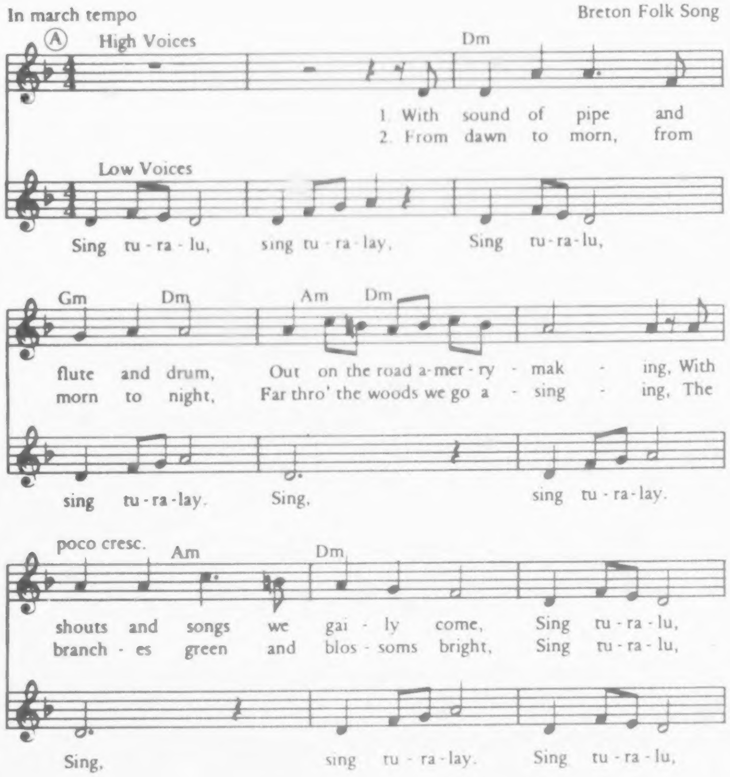
Introduction



d. Coda (repeat the last phrase "mau ke aloha nō Hawai'i") at a slower tempo and with ritardando.

Lesson 45

WITH SOUND OF PIPE AND FLUTE AND DRUM


In march tempo
Breton Folk Song
Ⓐ High Voices
Low Voices
Dm
Gm Dm Am Dm
poco cresc. Am Dm
1. With sound of pipe and flute and drum, Out on the road a-mer-ry-mak-ing, With shouts and songs we gai-ly come,
2. From dawn to morn, from morn to night, Far thro' the woods we go a-sing-ing, The branch-es green and blos-soms bright,
Sing tu-ra-lu, sing tu-ra-lay, Sing tu-ra-lu, sing tu-ra-lay. Sing, sing tu-ra-lay. Sing tu-ra-lu, Sing, sing tu-ra-lay. Sing tu-ra-lu,

Lesson 45

CONCEPTS

Melody: Intervals (Whole-step, Half-step)

Tone: Pitch Class

Tonality: Scale

STUDENT OBJECTIVES

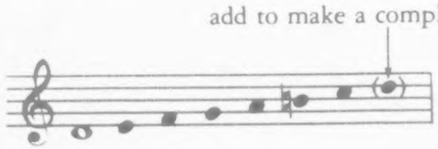
Analyze a song to determine how the scales for its two parts differ in whole- and half-step arrangement

Evaluate a recorded performance to judge ensemble balance and articulation

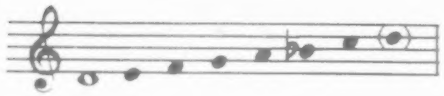
ACTIVITIES

1. **SINGING, PLAYING ACCOMPANIMENT.** Teach students to sing the high voice part of "With Sound of Pipe and Flute and Drum." Then have them sing the song again with the rhythmic accompaniment in Example 81.

2. **ANALYZING, NOTATING.** Ask students to begin with the tonic pitch D and write on staff paper all other pitch classes included in the (A) part of the melody. They should then sing the notes on the syllable "loo."


add to make a complete scale

3. **ANALYZING, NOTATING.** Ask students to begin with the tonic pitch D and write on staff paper all other pitch classes included in the (B) part of the melody. Have them sing the notes on the syllable "loo."



4. **ANALYZING SCALES FOR WHOLE- AND HALF-STEPS.** Tell students to use the piano keyboard in the Appendix to analyze the two scales for whole- and half-steps. Lead them to discover that the scale in the (A) part is WHWWWHW, the scale in the (B) part WHWWHWW. The scale in the (A)part is called "Dorian," the scale in the (B) part "Aeolian." Share these scale names with students only if you believe the information may be useful to them. Note that the world's music contains scales of many different kinds.

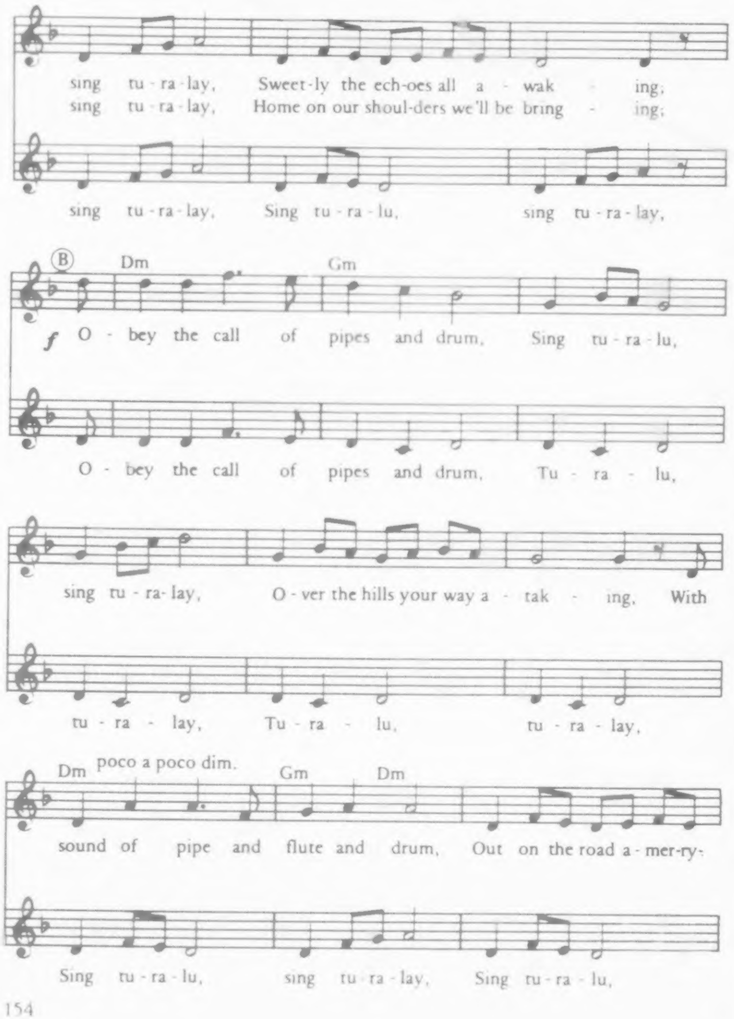
5. **SINGING, PLAYING ACCOMPANIMENT.** Teach students to sing the low voice part of the song. Then organize them into two groups to sing the two parts together with the rhythm accompaniment.

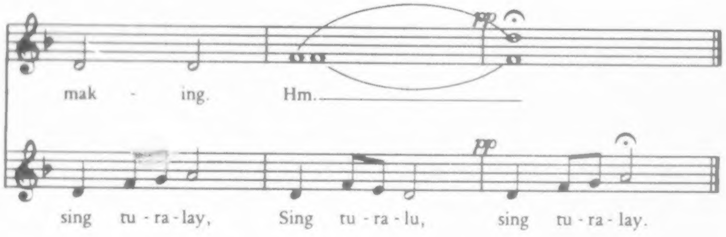
6. **PLAYING RECORDER.** Help students learn to play the two voice parts on recorder. Remind them that B♮ is in the (A) part, B♭ in the (B) part of the song.

7. **EVALUATING PERFORMANCE.** Record a performance of the song that includes ukuleles, rhythm instruments, recorders (both voice parts), and singers (both voice parts). Play the recording and ask students to evaluate the balance (loudness levels) between performers, and overall articulation (execution of sounds to the beat) of the ensemble.

MATERIALS AND EQUIPMENT

Drums, Tambourines
Recorders, Ukuleles
Cassette tape recorder and player
Cassette tape Side D: No. 72 "With Sound of Pipe and Flute and Drum" (high voice part featured, then low voice part), No. 73 "With Sound of Pipe and Flute and Drum" (voice parts with recorders and other instruments)


sing tu - ra - lay, Sweet-ly the ech-oes all a - wak - ing;
sing tu - ra - lay, Home on our shoul-ders we'll be bring - ing;
sing tu - ra - lay, Sing tu - ra - lu, sing tu - ra - lay,
B
Dm
Gm
f
O - bey the call of pipes and drum, Sing tu - ra - lu,
O - bey the call of pipes and drum, Tu - ra - lu,
sing tu - ra - lay, O - ver the hills your way a - tak - ing, With
tu - ra - lay, Tu - ra - lu, tu - ra - lay,
Dm
poco a poco dim.
Gm
Dm
sound of pipe and flute and drum, Out on the road a - mer-ry-
Sing tu - ra - lu, sing tu - ra - lay, Sing tu - ra - lu,
154

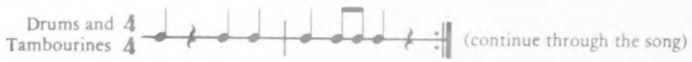


Copyright 1929 by G. Schirmer, Inc. Used by permission

After Learning to Sing the High Voice Part of "With Sound of Pipe and Flute and Drum" . . .

1. Add the rhythmic accompaniment given in Example 81 to your performance.

Example 81



2. Write on staff paper in ascending order the pitch classes included in the (A) part of the song. Begin on the note D. Sing the notes on "loo."

3. Write on staff paper in ascending order the pitch classes included in the (B) part of the song. Begin on the note D. Sing the notes on "loo."

4. Is the scale in the (A) part of the song the same as the scale in the (B) part? Use the piano keyboard in the Appendix to analyze the scales for whole- and half-steps.

5. Learn to sing the low voice part of the song. Then divide into two groups to sing the two parts together with the rhythm accompaniment.

6. Learn to play the two voice parts on recorder.

7. For another performance of the song, include:

Ukuleles
Rhythm instruments
Recorders (high and low voice parts)
Singers (high and low voice parts)

Tape record the performance so you may later evaluate it for balance between performers and ensemble articulation.

CONCEPTS

Texture: Descant
Rhythm: Melodic Rhythm

STUDENT OBJECTIVES

Identify and tap the melodic rhythm of a song while singing

Explain the relationship between a primary melody and a descant

ACTIVITIES

1. **LISTENING, FOLLOWING NOTATION.** Play the recording of the melody "Swinging Along." Ask students to look at the music and follow the notes.

2. **LISTENING, SPEAKING TEXT, TAPPING RHYTHM.** Play the melody again, and have them speak the text aloud while softly tapping the rhythm of the melody (melodic rhythm).

3. **SINGING, TAPPING RHYTHM.** On the third playing, have students sing while tapping the rhythm of the melody.

4. **LISTENING, SPEAKING TEXT, SINGING, TAPPING RHYTHM.** Play the recording of the descant line and ask students to follow the notes. Play the recording again, having them speak the words and softly tap the melodic rhythm. They should sing and tap the rhythm as you play the recording of the descant a third time.

5. **SINGING MELODY AND DESCANT.** Divide students into two groups to sing the melody and descant together with the complete recording of the song.

6. **UNDERSTANDING DESCANT.** Help them understand that a descant is a melody that accompanies a primary melody.

Lesson 46

1. As you listen to a recording of "Swinging Along," follow the notes of the music.

2. As you listen again, speak the text and softly tap the rhythm of the melody.

3. Sing the melody and tap the rhythm as you hear the recording played a third time.

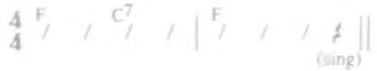
4. Follow the notes as you listen to the top line of the music. Then for the second playing, speak the words and tap the rhythm. Sing with the recording while tapping the rhythm, as you hear the recording a third time.

5. In two groups sing the melody and descant with the recording.

6. The top line of music is called a descant. A descant is a melody intended to accompany a primary melody, and it is sometimes higher in pitch than the primary melody.

7. Strum an ukulele accompaniment while singing the melody and descant. Use the pattern in Example 82 (or create your own) as an introduction and coda.

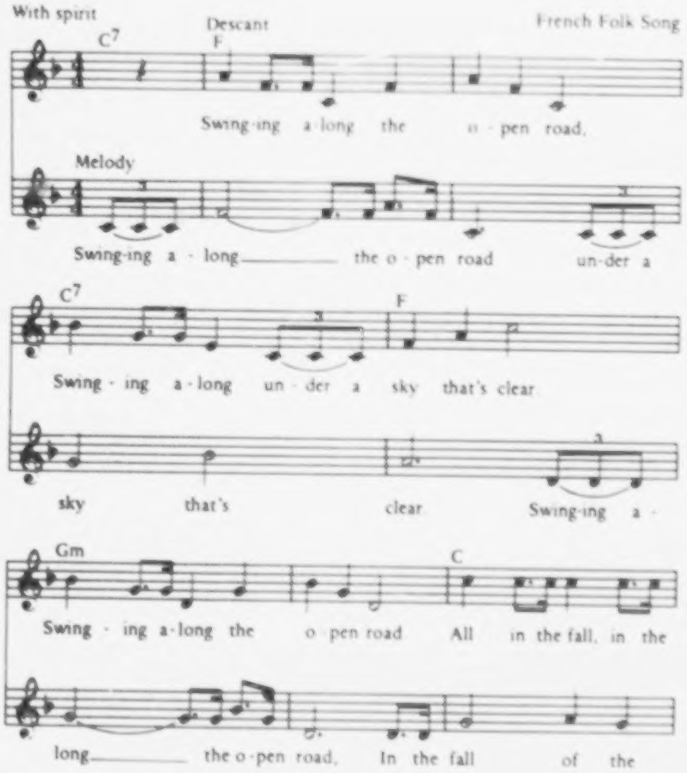
Example 82

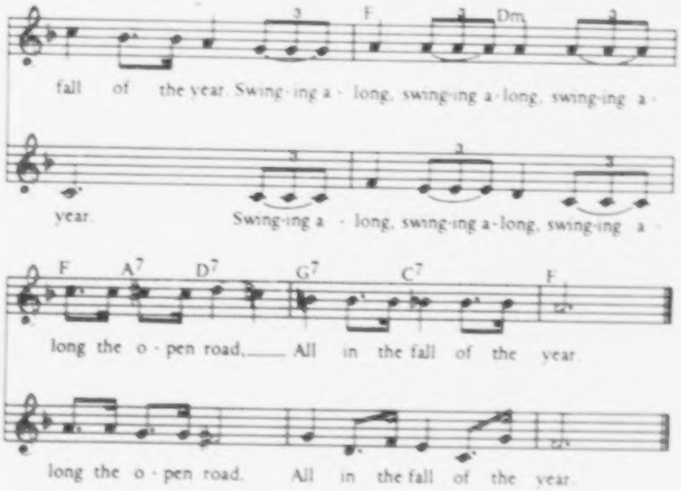


8. Find flats (♭), sharps (♯), and naturals (♮) in the music and describe how these affect the notes they precede.

7. **SINGING, PLAYING UKULELE.** Have students strum an ukulele accompaniment while singing. They should use the pattern in Example 82 (or another pattern they might create) as an introduction and coda.

SWINGING ALONG


With spirit
French Folk Song
Descant
C7
F
Swing-ing a-long the o - pen road.
Melody
Swing-ing a - long the o - pen road un-der a
C7
F
Swing - ing a - long un - der a sky that's clear
sky that's clear. Swing-ing a -
Gm
C
Swing - ing a-long the o-pen road All in the fall, in the
long the o-pen road, In the fall of the


F
Dm
fall of the year. Swing-ing a - long, swing-ing a-long, swing-ing a -
year. Swing-ing a - long, swing-ing a-long, swing-ing a -
F A7 D7 G7 C7 F
long the o - pen road. All in the fall of the year.
long the o - pen road. All in the fall of the year.

From Chansons de Notre Chalet. Copyright 1957 World Around Songs, Burnsville, N.C. Used by permission.

8. UNDERSTANDING SHARP, FLAT, AND NATURAL SIGNS. Guide students to recognize that a sharp (♯) raises a note a half-step, a flat (♭) lowers a note a half-step, and a natural (♮) cancels a sharp or flat.

MATERIALS AND EQUIPMENT

Ukuleles
Cassette tape player
Cassette tape Side D: No. 74 "Swinging Along" (melody featured), No. 75 "Swinging Along" (descant featured)

CONCEPTS

Tone: Timbre (Soprano, Alto, Tenor, Bass)

STUDENT OBJECTIVES

Differentiate between soprano, alto, tenor, and bass voice sounds

Demonstrate ability to follow notation for voice parts featured in a recording

ACTIVITIES

1. **ANALYZING FOR VOICE PARTS.** Ask students to look at the score for "Now Let All the Heavens Adore Thee" and identify the four voice parts (soprano, alto, tenor, bass).

2. **LISTENING, FOLLOWING NOTATED VOICE PARTS.** Play the recording of "Now Let All the Heavens Adore Thee" and ask students to follow the voice parts. The recording has been specially prepared to help students recognize the different voice timbres. Following is a description that you may use to focus their listening.

Letter (A) to 𝄐 (all voice parts equally balanced)
Letter (B) to 𝄐 (soprano foreground; other voices background)
Letter (C) to :‖ (alto foreground; other voices background)
(repeat)
Letter (A) to 𝄐 (all voice parts equal)
Letter (B) to 𝄐 (tenor foreground; other voices background)
Letter (C) to :‖ (bass foreground; other voices background)
Letter (D) to end (all voice parts equal)

Lesson 47

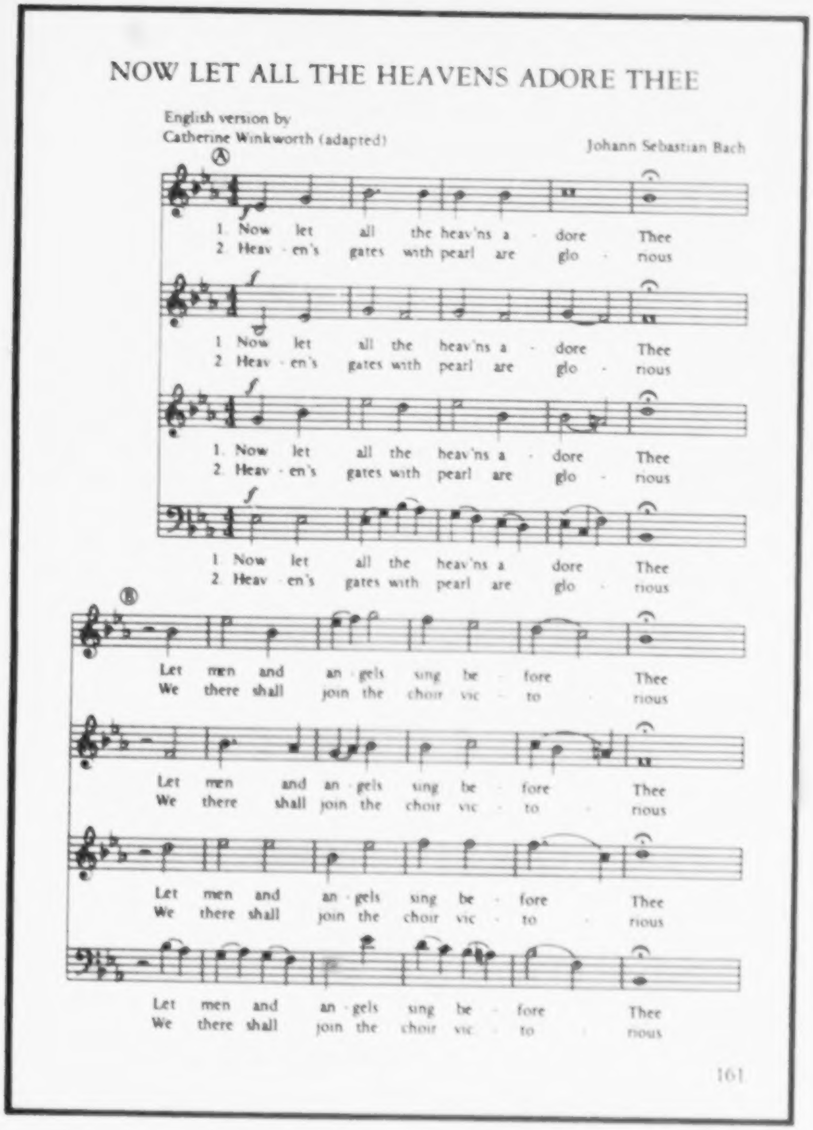
1. Look at the music "Now Let All the Heavens Adore Thee" and name the four voice parts.

2. Listen to the recording and trace with your finger on the music the different voice parts. When the voices are all equally balanced, select any part to follow. But when one voice is louder than the others, follow that part. You will hear the recording several times to help you develop skill in following voice parts.

3. As you listen to the recording again, sing along with one of the voice parts. Keep your voice soft so the recorded voices can be heard.

4. A chorus singing without accompanying instruments is called *a capella*. Was the recording an example of *a capella*, or were accompanying instruments included?

5. Complete the items in Worksheet No. 10.



NOW LET ALL THE HEAVENS ADORE THEE

English version by
Catherine Winkworth (adapted)

Johann Sebastian Bach

Ⓐ
f
1. Now let all the heav'ns a - dore Thee
2. Heav - en's gates with pearl are glo - rious
Ⓑ
Let men and an - gels sing be - fore Thee
We there shall join the choir vic - to - rious
161

Help students follow (trace with a finger on the music) any one voice part when the voices are equal. As the different voice parts are featured, they should follow the music for that voice. Play the recording several times to help all students develop independence in following the voice parts.

3. **LISTENING, SINGING.** Play the recording again and invite students to sing along with any of the voice parts. Emphasize the need to keep their singing at a level that permits the recorded voices to be heard.

4. **UNDERSTANDING *A CAPELLA*.** Point out that the singers performed in the recording without accompanying instruments. Their singing is therefore called *a capella* (or "as in the chapel").

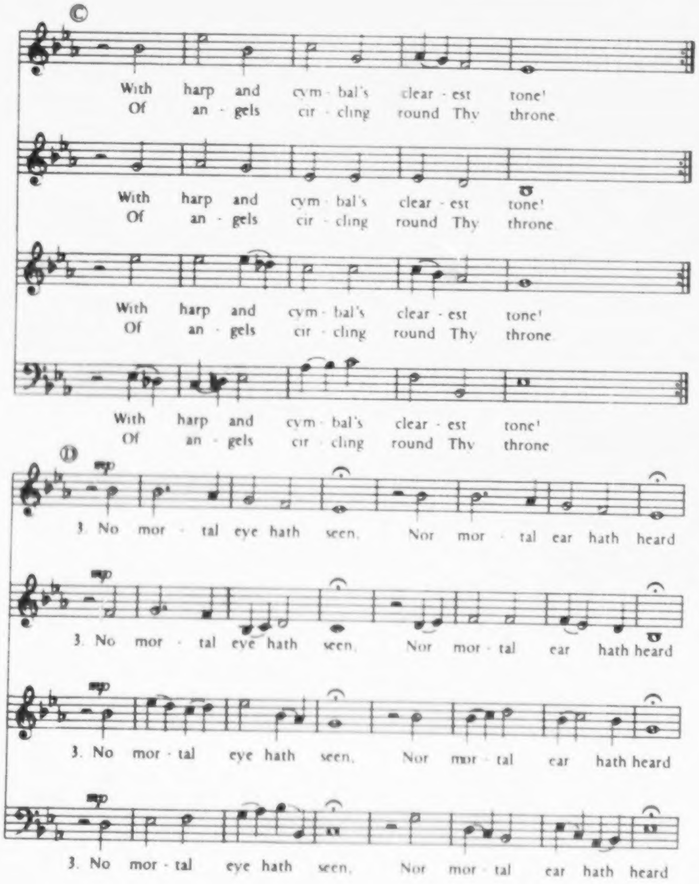
5. **COMPLETING WORKSHEETS.** Have students look at the score for "Now Let All the Heavens Adore Thee" and complete Worksheet No. 10. Answers for the items are:

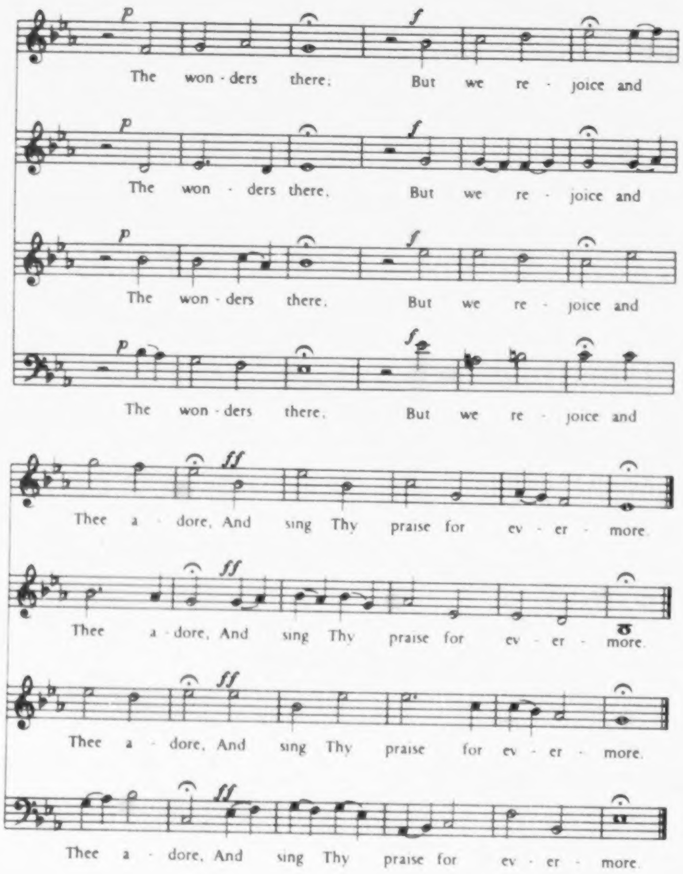
1. 8
2. C
3. B
4. C
5. B
6. A
7. 3
8. 2
9. 1
10. C

MATERIALS AND EQUIPMENT

Duplicated copies of Worksheet No. 10
Cassette tape player
Cassette tape Side D: No. 76 "Now Let All the Heavens Adore Thee"

Appreciation is expressed to Professor Robert Hines and students of the University of Hawai'i Music Department for preparing the recording of "Now Let All the Heavens Adore Thee."

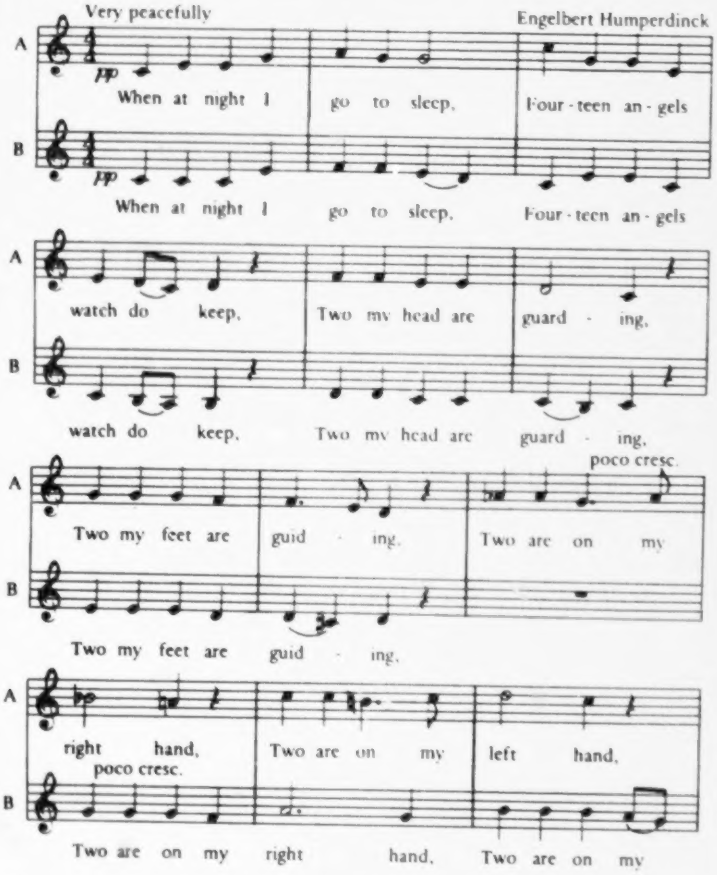

C
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne
With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne
D
mp
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard
3. No mor - tal eye hath seen, Nor mor - tal ear hath heard


p
f
The won - ders there; But we re - joice and
The won - ders there, But we re - joice and
The won - ders there, But we re - joice and
The won - ders there, But we re - joice and
ff
Thee a - dore, And sing Thy praise for ev - er - more.
Thee a - dore, And sing Thy praise for ev - er - more.
Thee a - dore, And sing Thy praise for ev - er - more.
Thee a - dore, And sing Thy praise for ev - er - more.

Used by Permission of the Publisher
Oliver Ditson Company

Lesson 48

EVENING PRAYER


Very peacefully
Engelbert Humperdinck
A
B
pp
When at night I go to sleep, Four-teen an-gels
When at night I go to sleep, Four-teen an-gels
watch do keep, Two my head are guard-ing,
watch do keep, Two my head are guard-ing,
poco cresc.
Two my feet are guid-ing, Two are on my
Two my feet are guid-ing,
right hand, Two are on my left hand,
poco cresc.
Two are on my right hand, Two are on my

164

[redacted]

CONCEPTS

Form: Opera, Theme, Overture, Program Music

STUDENT OBJECTIVES

Sing while listening to a recording to reveal recognition of a melody within an opera

Write a brief description of the plot for an opera

ACTIVITIES

1. **SINGING.** Teach students to sing the top line of "Evening Prayer." Teach them to sing the bottom line when the top line is secure. Eventually they should divide into two groups to sing both lines together.

2. **RESEARCHING.** Tell students that "Evening Prayer" is from the opera "Hänsel and Gretel" by the German composer Engelbert Humperdinck (1854-1921). Then ask them to suggest where they might look to find information about the story of the opera. Assign students to follow up the suggestions and bring information they have found to class on a designated day. The record jacket provides some background information.

3. **UNDERSTANDING THE STORY OF AN OPERA.** Have students share the information they have found. Point out that the song "Evening Prayer" is sung by the children when they realize they are lost and must spend the night in the forest.

4. **LISTENING, SINGING.** Play the Overture to the opera (6½ minutes). Encourage students to sing along with the recording when they hear the song "Evening Prayer." Point out that an Overture is an introductory piece for instruments which opens an opera or other dramatic presentation. This Overture includes themes from various parts of the opera (listed on the record jacket and in the student texts).

5. **WRITING A STORY OUTLINE.** Have students write a brief story outline of Hänsel and Gretel."

6. **UNDERSTANDING PROGRAM MUSIC.** Point out for students that when a musical composition is linked to a story, an idea, or emotion, it is referred to as "program music."

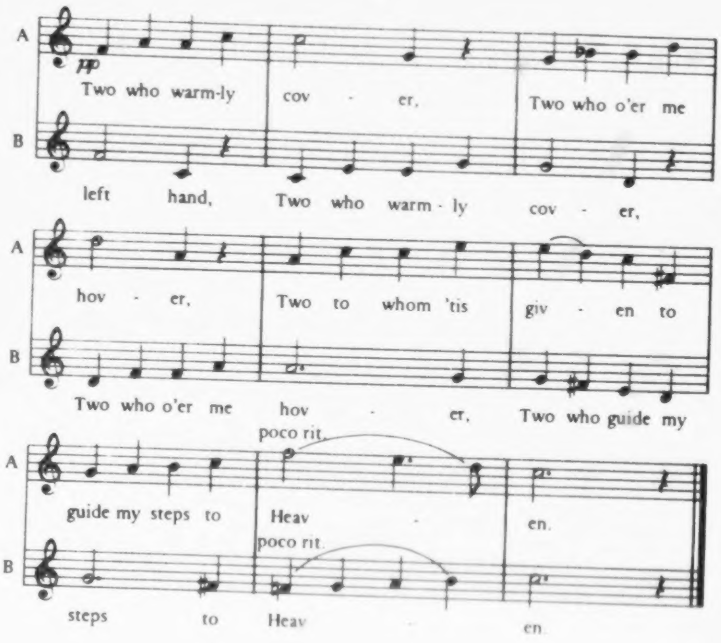
MATERIALS AND EQUIPMENT

Phonograph

Recording of "Hänsel and Gretel," Overture from STORIES IN BALLET AND OPERA, No. 071 (58), Bowmar/Noble Publishers Inc., Side 1, Band 2

Cassette tape player

Cassette tape Side D: No. 77 "Evening Prayer" (high voice part featured), No. 78 "Evening Prayer" (low voice part featured)


A
pp
Two who warm-ly cov - er, Two who o'er me
B
left hand, Two who warm - ly cov - er,
A
hov - er, Two to whom 'tis giv - en to
B
Two who o'er me hov - er, Two who guide my
A
poco rit.
guide my steps to Heav - en.
B
poco rit.
steps to Heav - en.

1. Learn to sing the top melody of "Evening Prayer," then the bottom melody and finally both melodies together in two groups.

2. "Evening Prayer" is a song from the opera "Hänsel and Gretel." Do you know where you might find information about the story of the opera?

3. Share the information you find about the story with classmates. Organize the information into a story and determine where in the story and why the song "Evening Prayer" is sung.

4. Listen to the Overture to the opera. Sing along with the recording when you hear the theme "Evening Prayer." This overture includes themes from "Evening Prayer," "Witch," "Dew Fairy," and "Gingerbread Children."

5. Write and submit to your teacher a brief story outline for the opera "Hänsel and Gretel."

6. Why do you think this opera could be called "program music"?

[redacted]

CONCEPTS

Texture: Descant

Harmony: Chord Root

STUDENT OBJECTIVES

Demonstrate through performance good balance between melody and descant

Notate a harmony part consisting of chord roots for a given melody

Evaluate a recorded performance for balance, blend, and articulation

ACTIVITIES

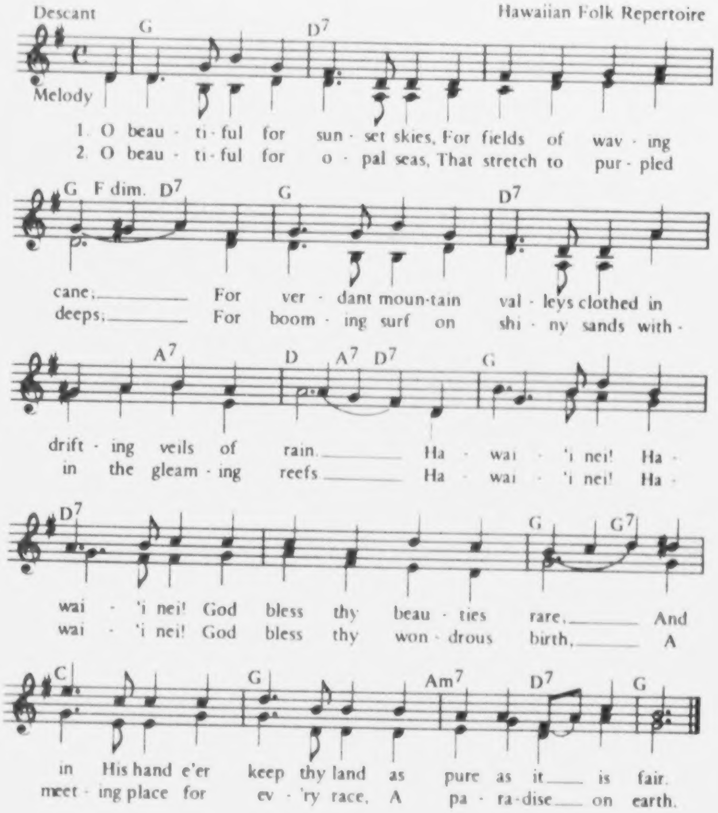
1. **SINGING.** Teach students to sing the melody of Hawai'i the Beautiful." When their performance is secure, teach them to sing the descant. Eventually they should sing the melody and descant together. Remind them that the melody should be in the foreground; the descant is a supporting melody.

2. **COMPLETING WORKSHEETS.** Ask students to read the instructions in Worksheet No. 11 and then notate a harmony part using chord roots. You may want to review activities in Lesson 32 concerned with chord roots before having them complete the worksheet. The correct answer is included at the end of this lesson.

3. **SINGING, PLAYING RECORDER.** Help students learn to play the harmony part on recorder. Eventually have one group sing the melody as a second group plays the part on recorder. The groups should then exchange parts.

Lesson 49

HAWAI'I THE BEAUTIFUL


Descant
Hawaiian Folk Repertoire
Melody
G D7
1. O beau - ti - ful for sun - set skies, For fields of wav - ing
2. O beau - ti - ful for o - pal seas, That stretch to pur - pled
G F dim. D7 G D7
cane; For ver - dant moun-tain val - leys clothed in
deeps; For boom - ing surf on shi - ny sands with -
A7 D A7 D7 G
drift - ing veils of rain. Ha - wai - 'i nei! Ha -
in the gleam - ing reefs Ha - wai - 'i nei! Ha -
D7 G G7
wai - 'i nei! God bless thy beau - ties rare, And
wai - 'i nei! God bless thy won - drous birth, A
C G Am7 D7 G
in His hand e'er keep thy land as pure as it is fair.
meet - ing place for ev - 'ry race, A pa - ra-dise on earth.

After Learning to Sing the Melody of "Hawai'i the Beautiful" . . .

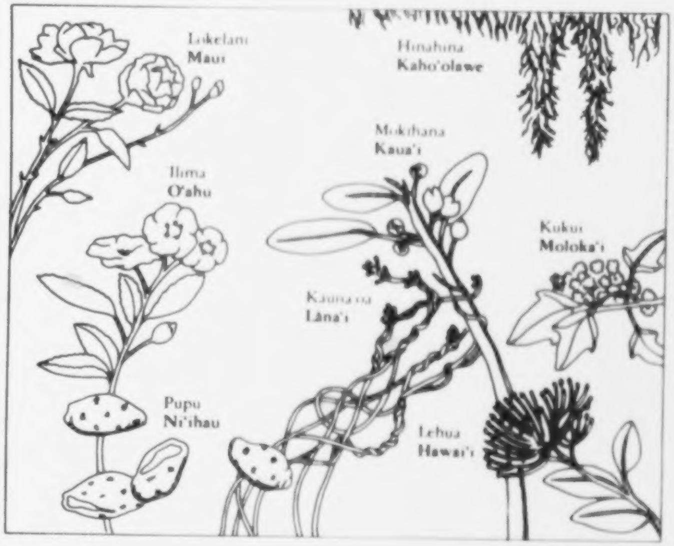
1. Learn the descant, then in two groups sing the melody and descant together.

2. Complete Worksheet No. 11

3. Learn to play the harmony part consisting of chord roots on recorder. Then, in two groups, sing the melody and play the harmony part on recorder together.

4. In three groups, sing the melody, descant, and harmony part together. Record your performance and evaluate it for balance, blend, and articulation.

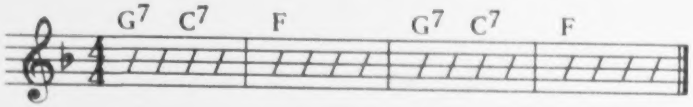
5. Learn to sing and strum ukulele accompaniments for the eight songs about the Hawaiian Islands. Your teacher will teach you a vamp to play as an introduction and coda between the songs.



4. **PERFORMING, EVALUATING PERFORMANCE.** Divide students into three groups of singers to perform the melody, descant, and chord root harmony part together. Record the performance and have students evaluate it in terms of balance between parts (loudness levels), blend (quality of the three parts singing together), and articulation (execution of sounds together).

5. **SINGING, PLAYING UKULELE.** Should you wish to extend this lesson and have students sing songs about the Hawaiian Islands, teach them to sing "Pūpū O Ni'ihau," "Maika'i No Kaua'i," "O Beautiful Ilima," "Moloka'i Nui A Hina," "Lāna'i," "Maui No Ka 'Oi," "Sweet Lei Hinahina," and "Hilo March." Each song is in the key of F, and each has $\frac{4}{4}$ meter. The traditional sequence for singing the songs is from north to south, or south to north.

Teach students to sing the songs separately, then sing all eight in succession without stopping. They should play the chord progression (vamp) that follows (1) as an introduction, (2) between songs, and (3) as a coda.



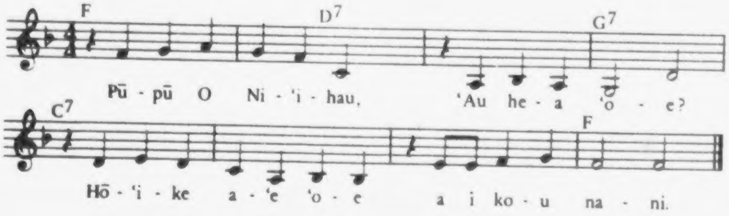
MATERIALS AND EQUIPMENT

Ukuleles
Recorders
Duplicated copies of Worksheet No. 11
Cassette tape recorder and player
Cassette tape Side D: No. 79 "Hawai'i the Beautiful" (descant only), No. 80 "Hawai'i the Beautiful" (melody with descant, melody featured), No. 81 "Hawai'i the Beautiful" (melody, descant, recorder harmony part), No. 82 "Hawai'i the Beautiful" (voices: melody, descant, harmony part), No. 83 "The Island Medley"

THE ISLAND MEDLEY

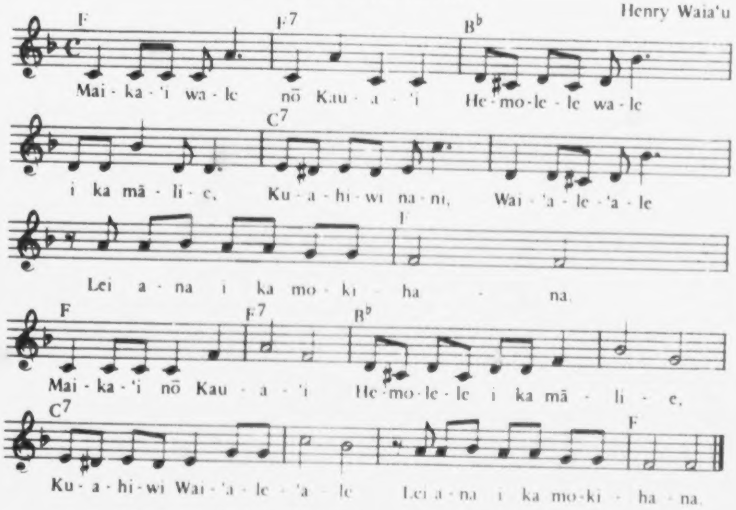
"The Island Medley" arranged by Winona Beamer. Used by permission.

PŪPŪ O NI'IHAU


F D7 G7
Pū - pū O Ni - 'i - hau, 'Au he - a 'o - e?
C7 F
Hō - 'i - ke a - 'e 'o - e a i ko - u na - ni.

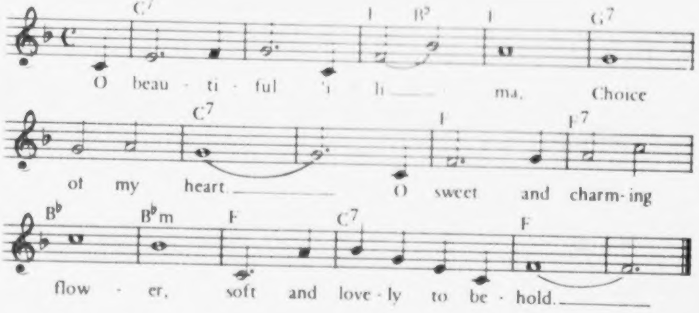
MAIKA'I NO KAUA'I

Henry Waia'u

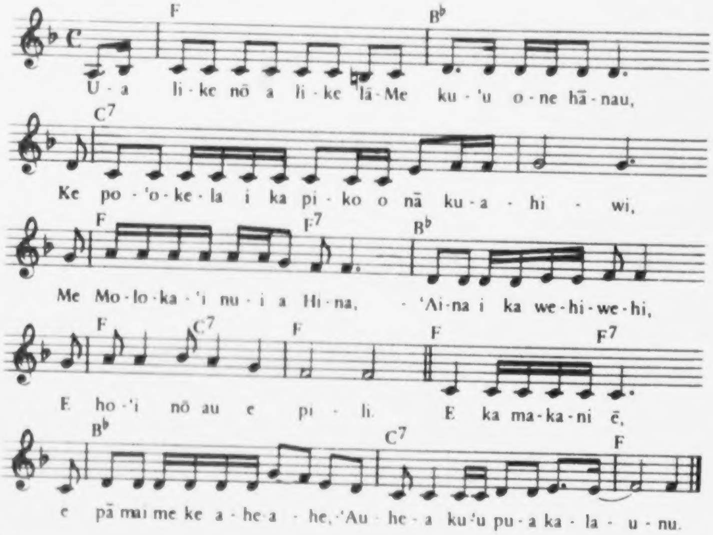

F F7 B♭
Mai - ka - 'i wa - le nō Kau - a - 'i He - mo - le - le wa - le
C7
i ka mā - li - e, Ku - a - hi - wi na - ni, Wai - 'a - le - 'a - le
F
Lei a - na i ka mo - ki - ha - na.
F F7 B♭
Mai - ka - 'i nō Kau - a - 'i He - mo - le - le i ka mā - li - e,
C7 F
Ku - a - hi - wi Wai - 'a - le - 'a - le Lei a - na i ka mo - ki - ha - na.

"Maika'i No Kaua'i" by Henry Waia'u. Used by permission of Haleakala Waia'u Sylvester.

O BEAUTIFUL ILIMA

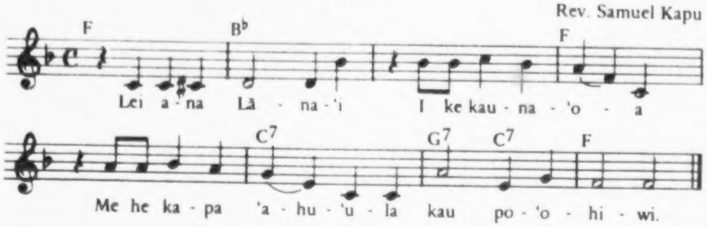

C7 F B♭ F G7
O beau - ti - ful 'i - li ma, Choice
C7 F F7
of my heart. O sweet and charm - ing
B♭ B♭m F C7 F
flow - er, soft and love - ly to be - hold.

MOLOKA'I NUI A HINA


F B♭
U - a li - ke nō a li - ke lā Me ku - 'u o - ne hā - nau,
C7
Ke po - 'o - ke - la i ka pi - ko o nā ku - a - hi - wi,
F F7 B♭
Me Mo - lo - ka - 'i nu - i a Hi - na, 'Ai - na i ka we - hi - we - hi,
F C7 F F F7
E ho - 'i nō au e pi - li. E ka ma - ka - ni ē,
B♭ C7 F
e pā mai me ke a - he - a - he, 'Au - he - a ku - 'u pu - a ka - la - u - nu.

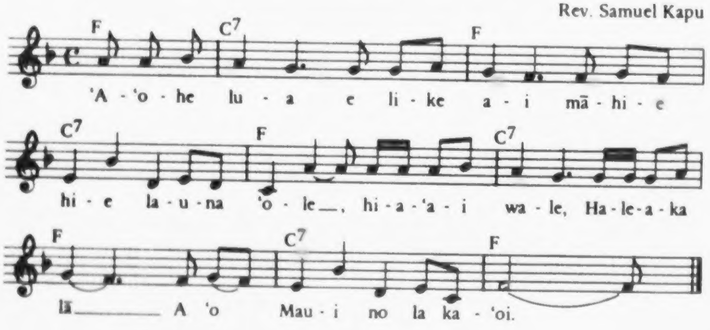
LĀNA'I

Rev. Samuel Kapu


F
B♭
F
Lei a - na Lā - na - 'i I ke kau - na - 'o - a
C7
G7
C7
F
Me he ka - pa 'a - hu - 'u - la kau po - 'o - hi - wi.

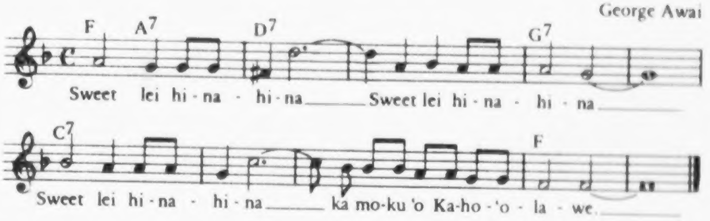
MAUI NO KA 'OI

Rev. Samuel Kapu


F
C7
F
'A - 'o - he lu - a e li - ke a - i mā - hi - e
C7
F
C7
hi - e la - u - na 'o - le, hi - a - 'a - i wa - le, Ha - le - a - ka
F
C7
F
lā A 'o Mau - i no la ka - 'oi.

SWEET LEI HINAHINA

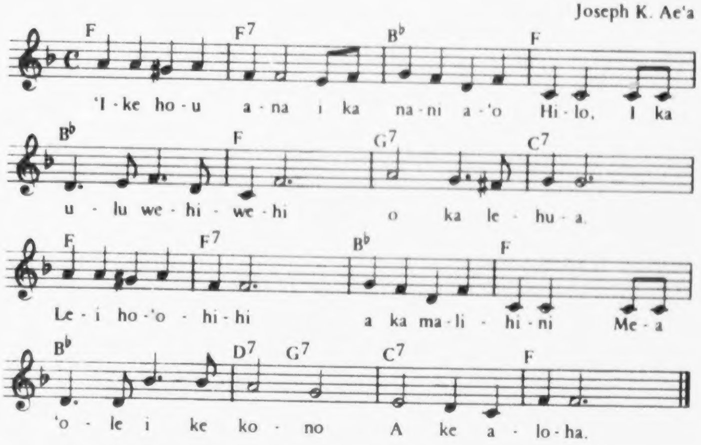
George Awai


F
A7
D7
G7
Sweet lei hi - na - hi - na Sweet lei hi - na - hi - na
C7
F
Sweet lei hi - na - hi - na ka mo-ku 'o Ka-ho - 'o - la - we.

"Sweet Lei Hinahina" by George Awai. Used by permission of Violet-Marie Rosehill

HILO MARCH

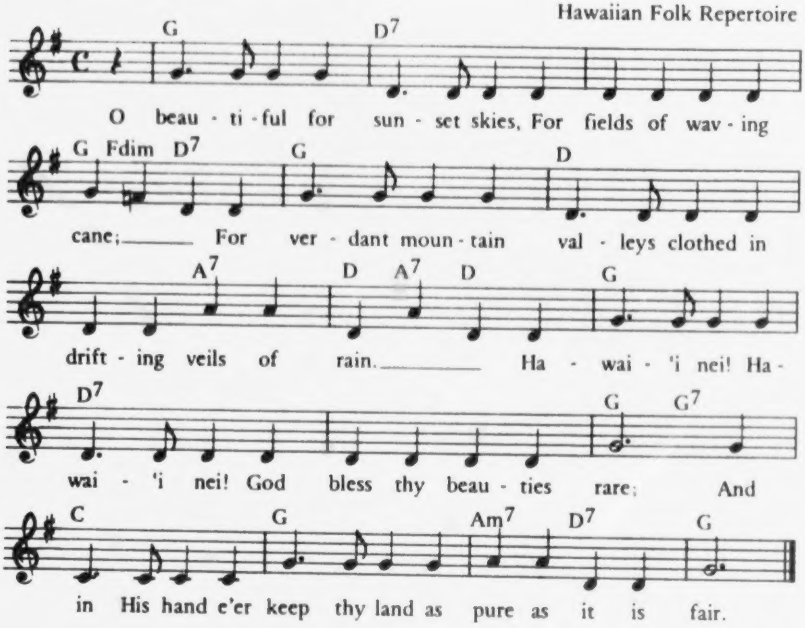
Joseph K. Ae'a

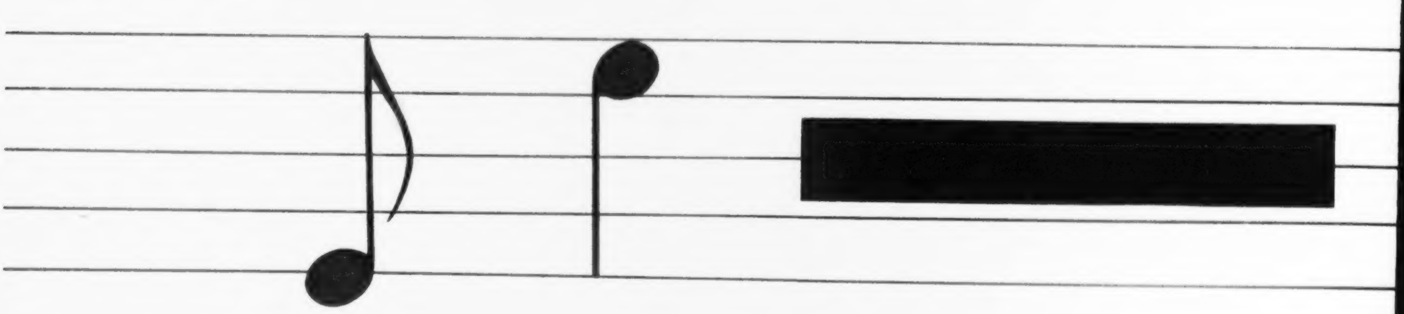

F
F7
B♭
F
'I - ke ho - u a - na i ka na - ni a - 'o Hi - lo, I ka
B♭
F
G7
C7
u - lu we - hi - we - hi o ka le - hu - a.
F
F7
B♭
F
Le - i ho - 'o - hi - hi a ka ma - li - hi - ni Me - a
B♭
D7
G7
C7
F
'o - le i ke ko - no A ke a - lo - ha.

Answer to Worksheet No. 11.

HAWAI'I THE BEAUTIFUL

Hawaiian Folk Repertoire


G D7
O beau - ti - ful for sun - set skies, For fields of wav - ing
G Fdim D7 G D
cane; For ver - dant moun - tain val - leys clothed in
A7 D A7 D G
drift - ing veils of rain. Ha - wai - 'i nei! Ha -
D7 G G7
wai - 'i nei! God bless thy beau - ties rare; And
C G Am7 D7 G
in His hand e'er keep thy land as pure as it is fair.



WORKSHEET NO. 1

Write the letters of the instruments you hear playing in the spaces provided.

String Family

1. ______ A. Bass Viol (now called string bass or double bass)
2. ______ B. Cello
3. ______ C. Violin
4. ______ D. Viola
5. ______ E. Harp

Woodwind Family

6. ______ F. Bassoon
7. ______ G. Oboe
8. ______ H. Flute
9. ______ I. Bass Clarinet
10. ______ J. Piccolo
11. ______ K. Clarinet
12. ______ L. Contra Bassoon
13. ______ M. English Horn
14. ______ N. Saxophone

Brass Family

15. ______ O. Trumpet
16. ______ P. Tuba
17. ______ Q. French Horn
18. ______ R. Trombone

Percussion Family

19. ______ S. Cymbals
20. ______ T. Gong
21. ______ U. Timpani
22. ______ V. Orchestra Bells
23. ______ W. Wood Block
24. ______ X. Celesta
25. ______ Y. Maracas
26. ______ Z. Triangle
27. ______ AA. Snare Drum
28. ______ BB. Tambourine
29. ______ CC. Castanets
30. ______ DD. Bass Drum

WORKSHEET NO. 2

Circle those answers you believe best answer the questions.

1. Are the ranges the same for both songs?	yes	no
2. Do both songs include an F♯ in the key signature?	yes	no
3. Did you perform the songs at the same tempo?	yes	no
4. Do both songs include slurs?	yes	no
5. Is "Good King Wenceslas" in a major or minor key?	major	minor
6. Is "O Come, O Come, Emmanuel" in a major or minor key?	major	minor
7. Is the meter the same for both songs?	yes	no
8. Are there examples of syncopation in either song?	yes	no
9. Do both songs include conjunct (steps) and disjunct (skips) movement of the melody?	yes	no
10. Which is the tonic pitch for "O Come, O Come, Emmanuel"?	E	G
11. Which is the tonic pitch for "Good King Wenceslas"?	E	G
12. Did you perform the songs with the same articulation (legato or staccato)?	yes	no

WORKSHEET NO. 3

1. Match the characters in the opera with the singing voices by writing corresponding letters in the spaces.

_____ Amahl
_____ King Kaspar
_____ King Balthazar
_____ King Melchoir
_____ Amahl's Mother
_____ The Kings' Page

A. tenor
B. baritone
C. bass
D. boy soprano
E. mezzo soprano
F. contralto

2. What orchestral instrument represented Amahl's flute? (circle your answer)

A. violin B. oboe C. clarinet

3. What was Amahl's physical disability? (circle your answer)

A. crippled B. deaf C. blind

4. What was Amahl looking at that made him stay outside longer than he should have stayed? (circle your answer)

A. an animal B. children playing C. a star

5. Why did Amahl's mother think he was lying about what he saw? (circle your answer)

A. Amahl sometimes told lies B. it was late and she was tired C. she did not love her son

6. The singing in the opera begins with . . . (circle your answer)

A. aria B. duet C. recitative

7. As the kings approach Amahl's house, we hear . . . (circle your answer)

A. a solo B. a quartet C. a trio

8. What instruments were playing pizzicato when Amahl went to the door and back? (circle your answer)

A. trumpets B. flutes C. violins

9. Which king was slightly deaf? (circle your answer)

A. Balthazar B. Kaspar C. Melchoir

10. What two things did King Kaspar have with him? (circle two)

A. parrot B. rug C. box D. lollipop

11. Why were the kings following the star and what did they hope to find? (circle your answer)

A. Christ child B. a shepherd C. Amahl

12. The neighbors (shepherds and shepherdesses) arrive at Amahl's house and . . . (circle your answer)

A. bring gifts to Amahl B. do a dance C. cry because they are hungry

13. What did Amahl offer as a gift to the Christ child? (circle your answer)

A. food B. gold C. crutch

14. What miracle did Amahl experience? (circle your answer)

A. he could hear again B. he could see again C. he could walk without a crutch

15. Where did Amahl go at the end of the opera? (circle your answer)

A. outside to play his flute B. with the kings C. to bed

16. What kind of instrumental group accompanies the singers in the opera? (circle your answer)

A. band B. combo C. orchestra

17. Who composed the opera? (circle your answer)

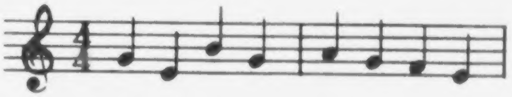
A. Bernstein B. Menotti C. Bach

WORKSHEET NO. 4

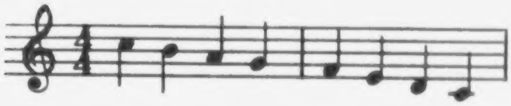
Write the letters of the correct responses in the spaces provided. There is only one correct response for each question.

1. _____ Which of the following is an example of a scale?

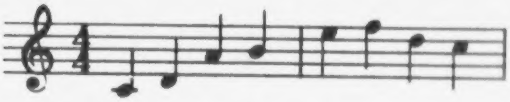
A.



B.

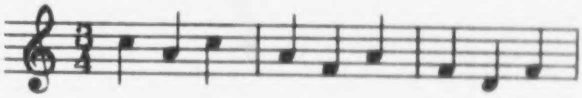


C.

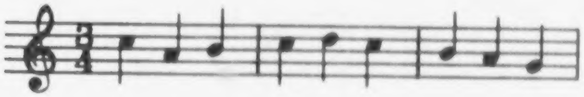


2. _____ Which of the following is an example of sequence?

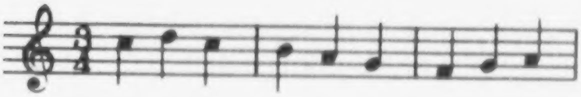
A.



B.

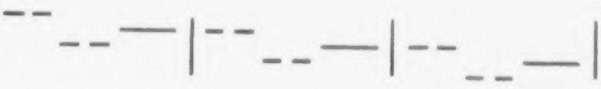


C.

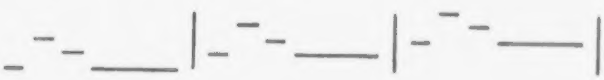


3. _____ Which contour is not an example of sequence?

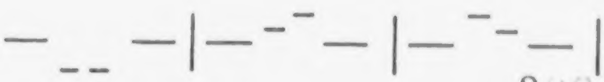
A.



B.

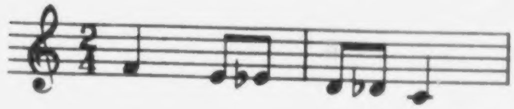


C.

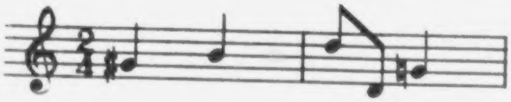


4. ______ Which example includes half-steps?

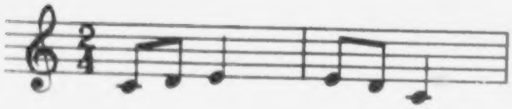
A.



B.



C.



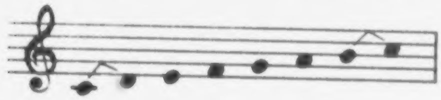
5. ______ Which example in No. 4 includes whole-steps?

6. ______ Which example in No. 4 is chromatic?

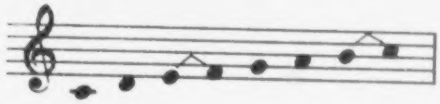
7. ______ Which example in No. 4 is diatonic?

8. ______ Which example includes the correct position of half-step signs for the C major scale?

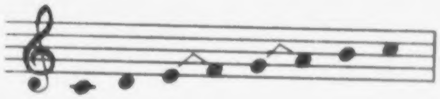
A.



B.



C.



WORKSHEET NO. 5

Write the letters of the correct responses in the spaces provided. There is only one correct response for each question.

1. _____ Which word describes the texture when everybody plays the melody of a song at the same time?

   A. polyphony
   B. homophony
   C. monophony

2. _____ Which word describes the texture when half the class sings the melody of a song as the other half strums ukuleles?

   A. polyphony
   B. homophony
   C. monophony

3. _____ Which word describes the texture when three groups of recorder players play the melody of a song as a three-part canon?

   A. polyphony
   B. homophony
   C. monophony

4. _____ Which word describes the texture when one group sings the melody of a song, a second group strums chords on ukuleles, and a third group plays a harmony part on recorders?

   A. polyphony
   B. homophony
   C. monophony

5. _____ Which word describes the texture when the class sings a song in unison without accompaniment?

   A. polyphony
   B. homophony
   C. monophony

6. _____ Which word describes the texture of a canon?

A. polyphony

B. homophony

C. monophony

7. _____ To create an example of polyphony, which would you do?

A. Have half the class sing the melody of a song as the other half plays chords on resonator bells.

B. Have the entire class pick the melody of a song on ukuleles.

C. Have three groups of recorder players play the melody of a song as a three-part canon.

8. _____ To create an example of homophony, which would you do?

A. Have half the class sing the melody of a song as the other half plays chords on resonator bells.

B. Have the entire class pick the melody of a song on ukuleles.

C. Have three groups of recorder players play the melody of a song as a three-part canon.

9. _____ To create an example of monophony, which would you do?

A. Have half the class sing the melody of a song as the other half plays chords on resonator bells.

B. Have the entire class pick the melody of a song on ukuleles.

C. Have three groups of recorder players play the melody of a song as a three-part canon.

10. _____ To create an example of unison performance, which would you do?

A. Have half the class sing the melody of a song as the other half plays chords on resonator bells.

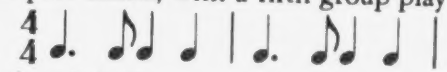
B. Have the entire class pick the melody of a song on ukuleles.

C. Have three groups of recorder players play the melody of a song as a three-part canon.

WORKSHEET NO. 6

The sentences on the left describe your different performances of "America, America" in Lesson 28. The six words on the right describe different textures. In the blanks, write the letters of the textures that correspond with the performance descriptions. Some performance descriptions will require more than one letter to describe the texture.

1. ______ Playing "America, America" on recorder as a four-part canon, with a fifth group playing



on the pitch D.

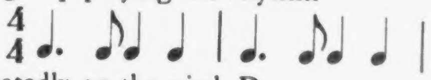
2. ______ Playing "America, America" on recorder as a four-part canon.

3. ______ Singing "America, America" in two groups: one group singing the melody, one group singing "love your country," "love your country" repeatedly.

4. ______ Singing "America, America" as a four-part canon.

5. ______ Playing the melody of "America, America" on recorder, all together at the same time.

6. ______ Playing "America, America" in two groups on recorder: one group playing the melody, one group playing the rhythm



repeatedly on the pitch D.

7. ______ Singing "America, America" as a four-part canon (four groups) with a fifth group singing "love your country," "love your country" repeatedly.

8. ______ Singing the melody of "America, America" all together at the same time.

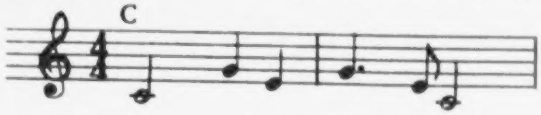
A. Unison
B. Polyphony
C. Homophony
D. Pedal Point
E. Monophony
F. Ostinato

WORKSHEET NO. 7

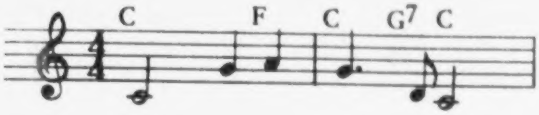
Write the letters of the correct responses in the spaces provided. There is only one correct response for each question.

1. _____ Which example does not include a chord progression?

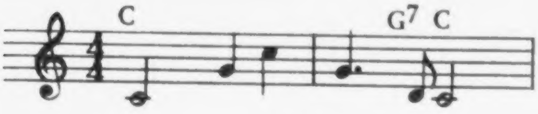
A.



B.

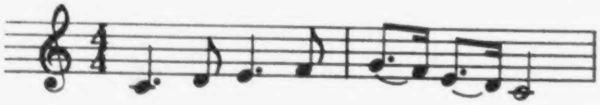


C.

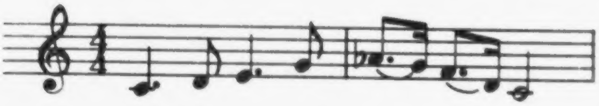


2. _____ Which example includes a "blue note"?

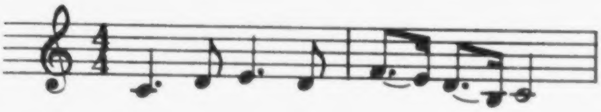
A.



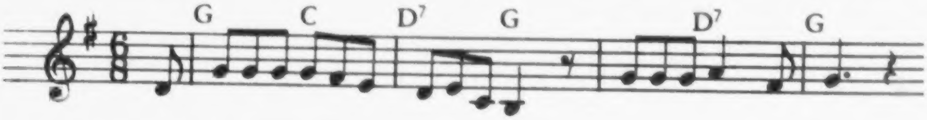
B.



C.



3. _____ Which chord progression corresponds with the progression for the melody?

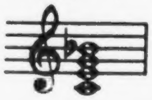


A. G - D^7 - C - G - D^7 - G

B. G - C - G - D^7 - C - G

C. G - C - D^7 - G - D^7 - G

4. _____ Which group of pitches corresponds with the pitches of the following chord?

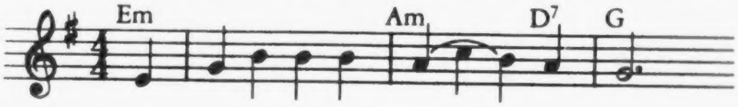


A. C, D, G, B♭

B. C, E, G, B♭

C. C, F, G, B♭

5. _____ Which group of pitches represents the chord roots for the melody that follows?

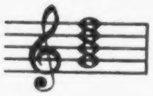


A. C, E, G, A

B. E, A, D, G

C. E, G, C, D

6. _____ Which group of resonator bells corresponds with the chord that follows?



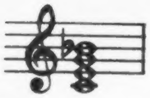
A. G B C F

B. G B D G

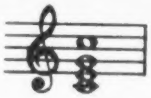
C. G B D F

7. _____ Which example is a C^7 chord?

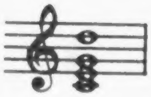
A.



B.

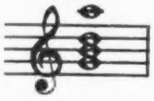


C.

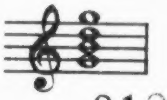


8. _____ Which example is a G^7 chord?

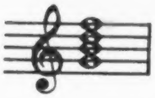
A.



B.



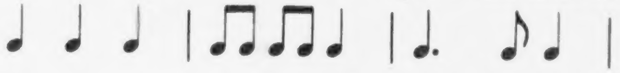
C.



WORKSHEET NO. 8

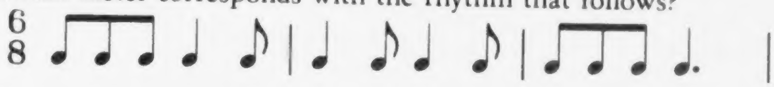
Write the letters of the correct responses in the spaces provided. There is only one correct response for each question.

1. _____ Which is the correct meter for the rhythm that follows?



A. $\frac{2}{4}$ B. $\frac{3}{4}$ C. $\frac{4}{4}$

2. _____ Which meter corresponds with the rhythm that follows?

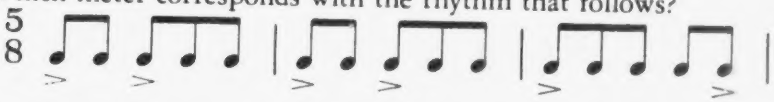


A. composite meter

B. simple meter

C. compound meter

3. _____ Which meter corresponds with the rhythm that follows?

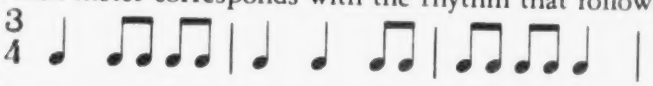


A. composite meter

B. simple meter

C. compound meter

4. _____ Which meter corresponds with the rhythm that follows?

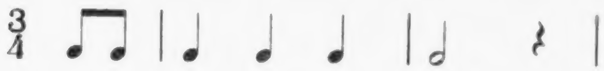


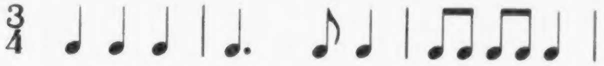
A. composite meter

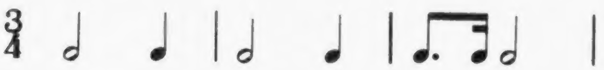
B. simple meter

C. compound meter

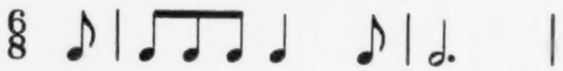
5. _____ Which rhythm includes an example of anacrusis (upbeat)?

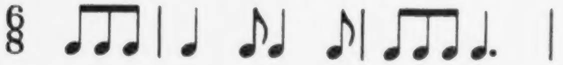
A. 

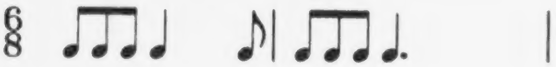
B. 

C. 

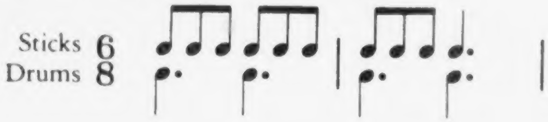
6. ______ Which rhythm begins with an example of thesis (downbeat)?

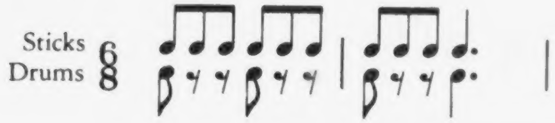
A. 

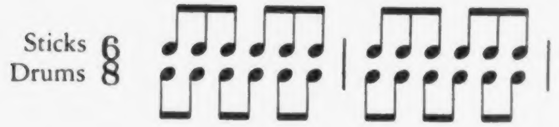
B. 

C. 

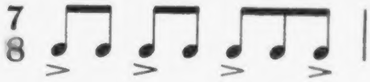
7. ______ Which rhythm is an example of hemiola?

A. 
Sticks
Drums

B. 
Sticks
Drums

C. 
Sticks
Drums

8. ______ On which beats of the following rhythm do accents occur?

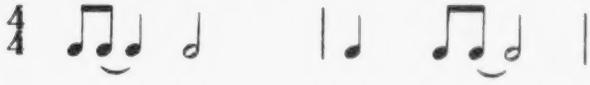


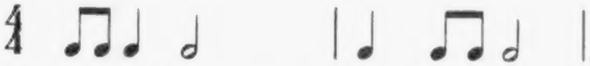
A. 1, 3, 4, 7

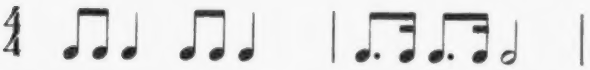
B. 1, 3, 5, 7

C. 1, 2, 5, 7

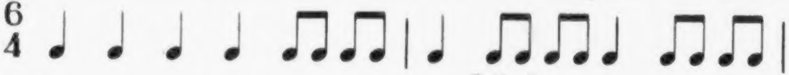
9. ______ Which rhythm is an example of syncopation?

A. 

B. 

C. 

10. ______ How many beats per measure are there in the rhythm that follows?



A. 8

B. 6

C. 10

WORKSHEET NO. 9

Write the letters of the correct responses in the spaces provided. There is only one correct response for each question.

1. _____ Which of the following represents rondo form?
   - A. AA
   - B. ABB
   - C. ABACA

2. _____ Which of the following represents binary (two-part) form?
   - A. AABAC
   - B. AB
   - C. ABACA

3. _____ Which of the following represents ternary (three-part) form?
   - A. AABA
   - B. ABB
   - C. ABACA

4. _____ Which of the following does not represent recurrence of a musical idea?
   - A. AB
   - B. ABA
   - C. ABACA

5. _____ Which of the following does not represent a contrast of musical ideas?
   - A. ABA
   - B. ABACA
   - C. AAA

6. _____ Which of the following represents the repetition of a musical idea?
A. ABA
B. ABACA
C. AABB

7. _____ Which of the following is the shortest in length?
A. Phrase
B. Verse
C. Section

8. _____ Which of the following is the longest in length?
A. Phrase
B. Theme
C. Section

9. _____ Variations in music are always based on a . . .?
A. Section
B. Chorus
C. Theme

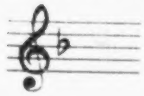
10. _____ Music that has a title linking it to a story or idea is called . . .?
A. Classical Music
B. Program Music
C. Music Concrete

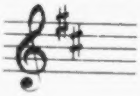
WORKSHEET NO. 10

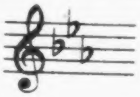
Write in the blanks the information requested. Study the score for "Now Let All the Heavens Adore Thee" before answering.

1. _____ How many times are the singers required to hold (*fermata* 𝄐) a note until they are signaled to stop by the conductor?

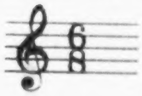
2. _____ Which of the following is the correct key signature of the music?

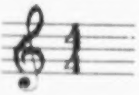
A. 

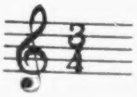
B. 

C. 

3. _____ Which of the following is the meter of the music?

A. 

B. 

C. 

4. _____ The music includes:

A. ties B. ties and slurs C. slurs

5. _____ The music includes the note values:

A. ♪ , ♩ , 𝅗𝅥 , 𝅗𝅥. , 𝅝 , 𝅝.

B. ♩ , 𝅗𝅥 , 𝅗𝅥. , 𝅝

C. ♪ , 𝅗𝅥 , 𝅗𝅥. , 𝅝.

D. ♩ , 𝅗𝅥 , 𝅝 , 𝅝.

6. _____ The music includes the dynamic signs:

A. ***p***, ***mp***, ***f***, ***ff*** C. ***p***, ***mf***, ***f***, ***ff***

B. ***pp***, ***mf***, ***f***, ***ff*** D. ***p***, ***mp***, ***mf***, ***f***, ***ff***

7. _____ The music contains how many verses?

8. _____ The music contains how many different clef symbols?

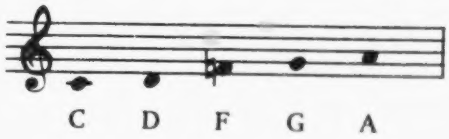
9. _____ The music contains how many repeat signs?

10. _____ The music includes:

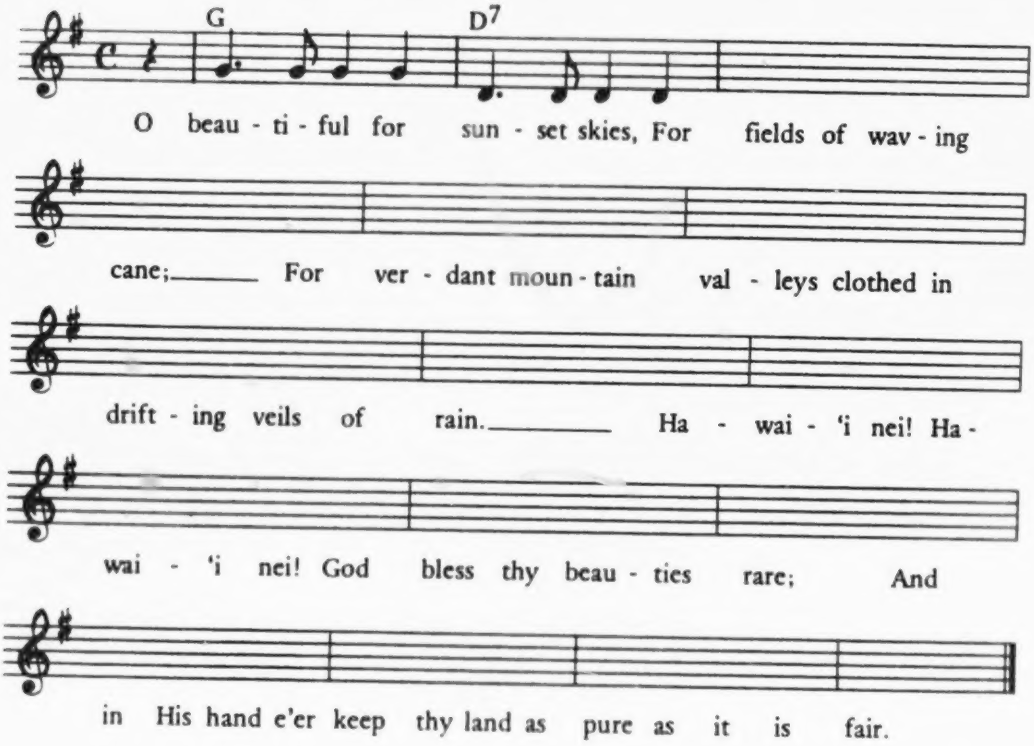
A. only ♭ , ♯ B. ♯ , ♮ , ♭ C. only ♮ , ♭

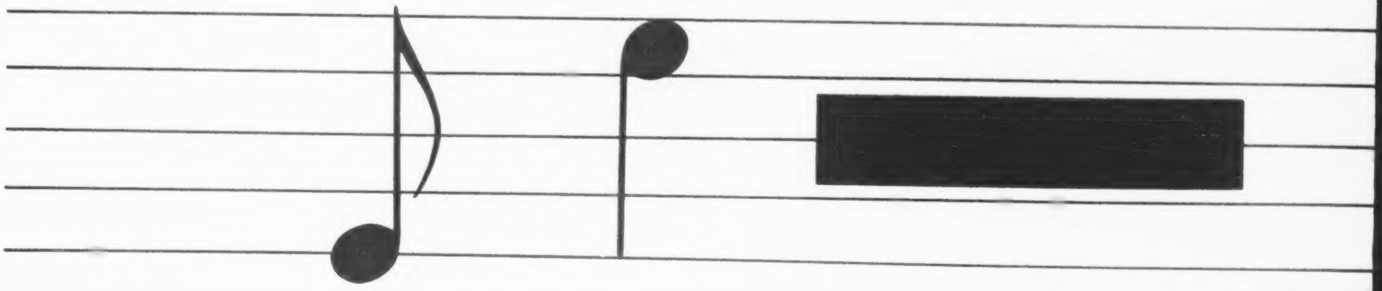
WORKSHEET NO. 11

Notate a harmony part for "Hawai'i the Beautiful" using chord roots. In the music you will see that the G chord is used in the first measure. A harmony part is therefore written with the chord root G, using the rhythm of the melody. D is the root for the D^7 chord in the second measure. Complete the harmony part begun below. You will use the following pitches.



HAWAI'I THE BEAUTIFUL


G
D7
O beau - ti - ful for sun - set skies, For fields of wav - ing
cane; For ver - dant moun - tain val - leys clothed in
drift - ing veils of rain. Ha - wai - 'i nei! Ha -
wai - 'i nei! God bless thy beau - ties rare; And
in His hand e'er keep thy land as pure as it is fair.



GLOSSARY

ABSOLUTE MUSIC Music composed without reference to non-musical ideas. Opposite of Program Music.

ACCENT A musical stress that makes one tone more important than others around it. A dynamic accent is frequently indicated by the sign >.

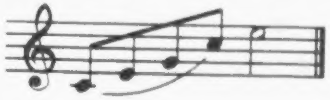
ACCOMPANIMENT Any sounds which are present and meant to enhance the effect of the main melody of a composition.

ANACRUSIS A beginning note of a phrase which metrically anticipates the bar line.

ANTIPHONY A texture in which one body of sound is pitted against another body of sound. (Literally, "sounds against one another.")

ARIA A song for a solo singer within an opera, an oratorio or cantata, and accompanied by an orchestra.

ARPEGGIO The successive sounding of the notes of a chord. An arpeggio of a C major chord may be



ATONALITY Music in which there is no sense of a tonic, or tonal center. Almost all music is ***tonal***. Atonal music was not composed until the twentieth century.

AUTOHARP A trade name given to a string instrument of the zither family. Its chords are produced by strumming the strings while pushing a damper which stops all strings not required in the chord from vibrating. Usually an accompaniment instrument.

BAR LINE Line through the staff that marks off a measure.

BEAT A unit of time in music, either real or imagined.

BINARY Any form that contains only two large sections (A, B).

BLUE NOTE The flatted third and seventh tones of a scale that are used in much of the jazz, ragtime, blues, and boogie music.

CADENCE A point of distinct arrival or rest within the onward flow of a musical passage.

CANON A polyphonic composition consisting of one or more voices imitating what has already been sounded in one voice and starting at later points in time.

CHANT A general term for liturgical music similar to Gregorian plainsong. Also a type of native singing which uses repetitive rhythm and only a few pitches.

CHORD Any collection of several pitches sounded together.

CHORD PROGRESSION Any succession of chords.

CHROMATIC SCALE A scale using all twelve pitches within the octave.

CHROMATIC TONES Pitches from outside a piece's basic key.

CODA An ending portion of a composition; that part which clearly serves to create a sense of finality.

COMPOSITE METER Meter in which basic pulses are of unequal durations, such as $\frac{3}{8}$, $\frac{5}{4}$, or $\frac{7}{8}$ ($\frac{2}{8} + \frac{2}{8} + \frac{3}{8}$). Usually identified by combinations of duple and triple meters.

COMPOSITION A piece of music. The work of a composer.

COMPOUND METER Meter with a basic pulse normally divided into 3's, such as $\frac{6}{8}$, $\frac{9}{4}$, and $\frac{12}{8}$. Opposite of Simple Meter.

CONJUNCT Melodic patterns in which pitch movement is stepwise or nearly stepwise; the opposite of disjunct.

CONTOUR (MELODY) The shape or direction of a melody measured by the relative interval distance between notes. The successive notes of a scale result in a conjunct contour, ***do-re-mi-fa-sol***, etc. Leaps from ***do*** to ***sol*** result in a disjunct contour.

CONTRAST A change from one quality to another, from one musical idea to another, such as "contrasting melodies" or "contrasting textures."

COUNTERMELODY Any melody that is played against a main melody to form a complementary accompaniment.

CRESCENDO To get louder by degrees. Loudening.

D. C. AL FINE A symbol on the musical score that means to return to the beginning and repeat the music to the point where the term ***fine*** is written.

DECRESCENDO Lessening of loudness. To get softer by degrees.

DESCANT An independent melody composed to accompany another melody.

DIATONIC TONES Pitches that correspond to the notes of a major or minor scale. Adjacent notes in these scales usually contain half-steps and whole-steps.

DISJUNCT Melodic movement in which the pitches move by intervals larger than steps and half-steps; the opposite of conjunct.

DISSONANCE A subjective expression used to describe the active, unstable effect of certain sounds or intervals. Usually a tension-building sound.

DIVISION OF THE BEAT Subdividing the beat into smaller durations, the total of which equals a beat.

DOWN BEAT See Thesis.

DRONE See Pedal Point.

DUET A piece for two equally prominent performers.

DURATION The length of time consumed by any event, whether a quarter note or an entire composition.

DYNAMICS The property of loudness or softness of musical sound.

ECHO To imitate, usually at a softer dynamic level, an instant later. See Imitation.

ENSEMBLE Any collection of instruments.

ENVIRONMENTAL SOUNDS The natural sounds that surround people such as autos, animals, jets, fans, birds, or other people, etc.

FERMATA A sign (𝄐) that indicates the prolongation of sound beyond its normal duration.

FOLK SONG Any song whose origins are unknown in terms of a single composer.

FORM Usually refers to the total shape, all sections, of a complete composition.

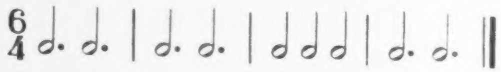
FORTISSIMO Very loud; louder than forte (***f***). Fortissimo is notated in music as ***ff***, or "double ***f***."

FUGUE An imitative texture. A fugue begins with its subject (or theme) and continues through successive developments of the subject, all of which are imitative.

HARMONIZE The act of creating harmony.

HARMONY The aspect of music that results from tones sounding together, i.e., simultaneously.

HEMIOLA Literally, 3 against 2. It most often refers to any rhythm that shifts from a feeling of 2 to 3 or from a feeling of 3 to 2. The following is a hemiola at measure 3.



HOMOPHONY A texture in which several parts sound at the same time, yet only one part is the principal or leading part.

IMITATION The act of one part repeating what another part has just sounded.

IMPROVISE To create music spontaneously without fully notated instructions.

INSTRUMENTATION Whatever the performance forces are—all of the instruments that are required to perform a work.

INTENSITY Strength or loudness of sound.

INTERLUDE A passage that connects the main sections of a composition.

INTERVAL (STEPS, SKIPS) The distance from one pitch to another pitch.

INTRODUCTION An extension in musical form, a section which begins a work and consists often of fragments of musical material that are stated later.

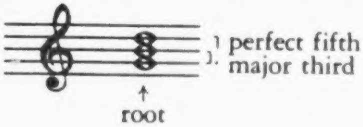
KEY The tonic and scale of a passage or whole composition. A work in the key of C minor is based on the tonic C and uses the notes of the minor scale.

KEY SIGNATURE Notation at the beginning of the staff that shows which pitch classes, if any, are to be sharped (♯) or flatted (♭).

LEGATO A smooth sounding of successive tones; the opposite of ***staccato***.

LOUDNESS The strength or intensity of sound in music.

MAJOR CHORD A three-note chord (triad) consisting of a root, a major third and a perfect fifth, as follows:



MAJOR SCALE A scale based on a pattern with whole-steps between the first and second, second and third, fourth and fifth, fifth and sixth, sixth and seventh degrees of the scale; half-steps fall between the third and fourth, and seventh and eighth scale degrees.

MAJOR THIRD A measurement of melodic or harmonic interval containing four half-steps.

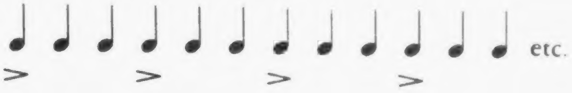
MEASURE A temporal measurement of meter marked off by bar lines.

MELODIC RHYTHM Tempo, meter, and durations of pitches used in a melody line.

MELODIC SEQUENCE A theme, phrase, or figure repeated at a higher or lower pitch level than the original statement.

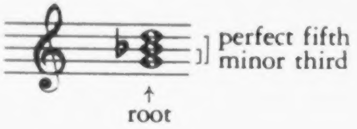
MELODY Any pattern consisting of successive pitches which project a sense of contour.

METER The measuring or grouping of accented and unaccented beats. The meter of $\frac{3}{4}$, for instance, consists of pulses in the following grouping:



METRONOME A mechanical device used to sound regular beats at adjustable speeds indicating the exact tempo of music. Invented c. 1812 and named after Johannes Maelzel.

MINOR CHORD A three-note chord (triad) consisting of a root, a minor third and a perfect fifth, as follows:



MINOR THIRD A measurement of melodic or harmonic interval containing three half-steps.

MODULATION A process wherein one key shifts to another key, such as C major changing to E minor.

MONOPHONIC A musical texture consisting of only one actual part, although it may be performed by two or more voices or instruments.

NOTATION All of the symbols and signs which make up the writing of music.

OCTAVE A pitch between two notes having the vibrating ratio of 2:1. The octave above the pitch of a given string is produced by dividing the string in half and maintaining the same tightness.

OPERA Drama set to music that includes acting, costumes, staging, singing, and usually an instrumental ensemble.

ORCHESTRATION The way a musical composition is set down for instrumental performance; the way instruments are used to make a composition come to life.

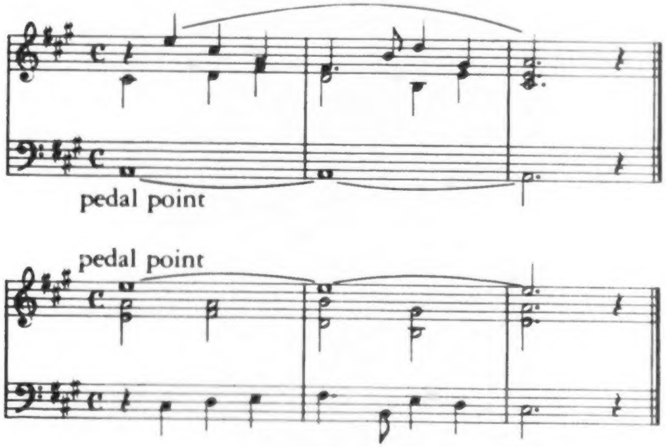
OSTINATO Any pattern—rhythm, chord change, or melody—that is repeated several times to form the accompaniment for another musical pattern.

OVERTURE Introductory piece for instruments that precedes an opera or another dramatic and/or musical production.

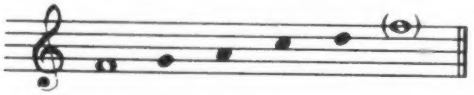
PARTNER SONGS Songs that can be sung together because they have corresponding meter, key and chord progression.

PART SINGING Group singing using a melody part with one or more harmony parts.

PEDAL POINT (DRONE) A single pitch that is sustained while changing parts sound above or below. The example below shows two pedal points, one above and one below the changing texture.



PENTATONIC Any scale that contains only five pitches. For example:



PERCUSSION INSTRUMENTS The generic term for musical instruments that are struck, scraped, or shaken. They are grouped into definite-pitched (timpani, bells, etc.) and indefinite-pitched (bass drum, cymbals, etc.) classifications.

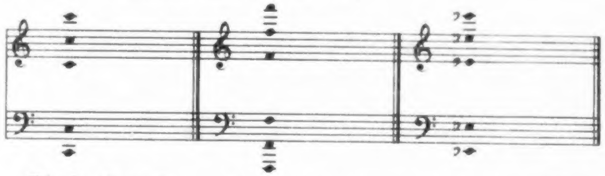
PHRASE A complete musical statement, usually about four measures long, that ends with a definite cadence.

PHRASING The way a phrase is performed to make all tones combine into a true statement rather than just a collection of successive tones.

PIANISSIMO Very soft; very quiet; quieter than piano (***p***). Pianissimo is notated in music as ***pp***, or "double ***p***."

PITCH The high-low aspect of any sound. The pitch of a flute is higher than the pitch of a tuba.

PITCH CLASS The total range of pitches in music is divided into ***octaves***. Every octave contains the same set of twelve ***pitch classes***. Each pitch class is named by one of the first seven letters of the alphabet, A, B, C, D, E, F, or G. The additional five pitch classes are designated by ***sharp*** (♯) or ***flat*** (♭) alterations of these seven letters, like C♯ or A♭.



Pitch class C; Pitch class F; Pitch class E♭.

PIZZICATO To pluck a string instrument as regularly done with harps, guitars, etc.

POLYPHONY A texture in which more than one part can be regarded as melodically interesting. Opposite is ***homophony***, in which one part is principal and all other parts form an accompaniment.

PRELUDE A term given any composition used as an introduction to another or to a group of compositions. Also the name of an independent composition of no prescribed form.

PROGRAM MUSIC Music in which the composer is inspired by and communicates an association or referent; i.e., a scene, story, poem, etc.

PULSE The steady (usually) beat that most music projects by its rhythms. The conductor's beat most often outlines the pulse, and we usually tap the pulse when listening to rhythmic music.

RANGE The extent of pitch, from highest to lowest.

RECURRENCE The return, after some kind of contrast, of an earlier musical pattern.

REPETITION The repetition of a theme, melody, section (etc.) immediately after it is heard.

REST Silence which can be precisely prescribed and fully notated.

RHYTHM The "feeling" of motion in music arrived at through regularity and diversity of note and rest patterns.

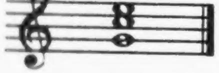
RHYTHM PATTERN Any succession of sounds that forms a distinctive unit.

RITARDANDO Slowing down; retarding the musical flow. (Abbreviated ***rit.*** or ***ritard.***)

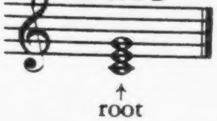
RONDO A musical form in which a first theme recurs after contrasting themes.

ROOT The pitch in a chord that best represents the whole chord. For example, the root of a C major or C minor chord is the pitch C. Roots in most music are determined by arranging any chord in successive lines and spaces. Thus chord A below can be rearranged so that its root is at the bottom, as in chord B.

Chord A



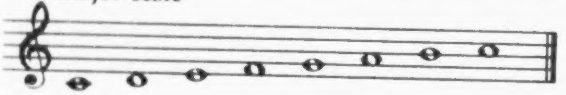
Chord B



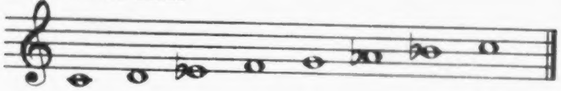
ROUND A type of canon in which performers return to the beginning and continue to a previously designated place.

SCALE Any ordering of successive pitches within an octave; usually used to represent the pitch content of a particular piece of music.

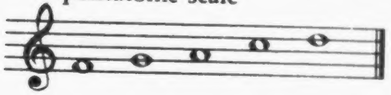
C major scale



C minor scale



F pentatonic scale

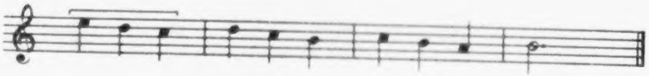


SCALE DEGREE Each member of a scale is known as a degree. Thus the third note of the C major scale is called the ***third degree*** of that scale.

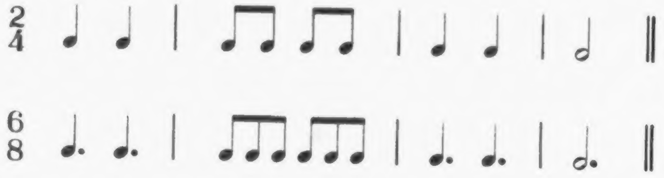
SCORE The fully notated realization of a musical work.

SECTION In musical form, the largest sub-division of a complete composition.

SEQUENCE The repetition of a pattern at a different pitch level. Note in the following example that the whole melody, up to the final note, consists of the repetition at lower levels of the short pattern indicated by the bracket.



SIMPLE METER Any meter in which the pulses are normally divided in two's rather than in three's. For instance, $\frac{2}{4}$ is a ***simple meter***, while $\frac{6}{8}$ is a ***compound meter***.



SIMULTANEOUS TONES Tones which are sounded together as in a chord.

SOLO A musical passage or whole composition that is sung or played by only one person.

SOUNDPIECE: SOUND COMPOSITION Any musical composition that contains unconventional sounds or sounds produced by unconventional performance methods.

STACCATO A detached, bouncy kind of articulation. This is usually shown in notation by a dot placed over or under a note.

STAFF The five lines on which musical notation is placed to indicate pitch.

STEPS (SKIPS) See Interval.

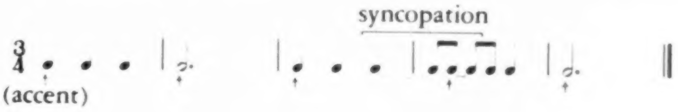
STRESS In music, a term used to define melodic, dynamic, durational, or metric emphasis given to tones, beats, or rhythms.

SUITE Collection of pieces usually light in character and of dance origins.

SYLLABLES The letter names of the tonal scale used in singing solfeggio. ***Do-re-mi-fa-sol-la-ti—(Do)***, first used by Guido of Arezzo in the hymn "Ut Queant Laxis" (c. 1100).

SYMPHONY ORCHESTRA A large body of instrumentalists (60-110) consisting primarily of strings with woodwinds, brasses, and percussion.

SYNCOPATION A rhythm pattern that at some point does not correspond to its normal metric flow. In the example below a syncopation occurs in measure 3 because the pattern at that point does not correspond to the strong accent pattern established in the foregoing measures.



TACET Remain silent.

TEMPO The rate of flow of a musical passage; its speed through time.

TERNARY Three parts, usually used to describe a form in which there are three distinct sections, such as ABA.

TEXT The words which make up a song.

TEXTURE The way the parts of a musical composition are combined together.

THEME A musical idea, phrase, or group of phrases sufficiently long enough to form the point of departure for a musical composition.

THESIS Downbeat. The primary accent of a measure.

TIMBRE That aspect of sound which defines its quality or color.

TONAL The opposite of atonal; denoting music with a key center or pitch focus.

TONALITY The effect of pitch focus or repose projected by a melody or series of chords. The tonic pitch is the focal point of tonality.

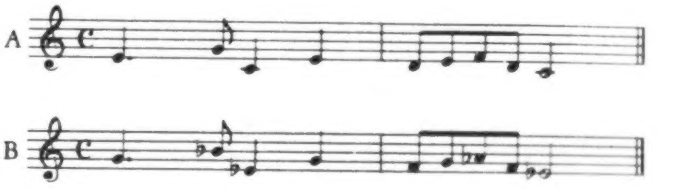
TONAL PATTERN A short grouping of pitches usually not associated with any specific rhythm, such as ***do-mi-sol-re-do***.

TONE Any sound that lasts long enough to project a pitch and timbre. A musical tone is any tone that is combined with other tones to make a musical sound.

TONIC The pitch that acts as the home tone or pitch point of rest in a melody or series of chords.

TONIC CHORD A chord built on the tonic note.

TRANSPOSITION The act of placing musical tones higher or lower without altering the basic shape of the pattern. Melody B below is a transposition of Melody A.



TRIO A piece for three equally prominent performers.

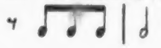
TWELVE-BAR BLUES A repeated twelve-measure chord progression used in jazz, ragtime, blues, boogie and other popular music.

UNISON The effect of several (two or more) parts singing or playing the same pitches at the same time.

UPBEAT See Anacrusis.

VARIATION A changed version of a theme or section, varying one or more of the original musical elements.

DEFINITIONS OF THE SEVEN BASIC MUSICAL CONCEPTS

RHYTHM refers to the way time is articulated by any series of events. Whether the seasons, the heartbeat, or the to-and-fro motion of automobile windshield wipers, the division of time into periodic or a-periodic units is very much a part of our lives. In music, rhythms occur as long and short units of articulation--from the level of the movements of a symphony to the shortest sounds of the snare drum, rhythm is one of the fundamental aspects of organized sound. Usually the musician means a particular series of sounds in succession when he refers to rhythm, for example the rhythm of Beethoven's FIFTH SYMPHONY, perhaps meaning the  motif of the opening movement.

MELODY is a more complex phenomenon than rhythm because it consists of rhythmic patterning as well as pitch. The word refers to the organization of pitches in succession when those pitches form a pattern that has a sense of line, a contour of discernible shape. Thus melody consists of some manner of pitch differentiation, while rhythm does not. Although music cannot exist without some rhythmic life, some music does not incorporate melody, even when great varieties of pitch are present. In such cases the music is a-melodic.

HARMONY is in a sense the opposite of melody in that it denotes pitches not in succession but in simultaneity. Any combination of sounds that creates an effect of a single unit, a chord, is properly regarded as harmonic. For this reason even some purely melodic figurations create an unmistakable harmonic effect because they outline a simple pattern that can be heard as a single unit. For example, the Alberti bass of eighteenth century music usually forms a harmony. Although any combination of sounds can make harmony, the history of music has favored certain kinds of combinations, particularly harmonies consisting of superimposed like-intervals such as tertial (stacked thirds), quartal (fourths), secundal (seconds), etc. Some music contains harmony that is a product of serial organization or purely linear motion.

TEXTURE is a compound musical property in that it refers to the combinations of sound relationships such as melodies, harmonies, and rhythms. Perhaps we can best define it as the property having to do with the way sounds are deployed both in time (rhythm) and in space (harmony). Thus texture is the warp and the woof of the musical fabric, its "thickness" as well as its overall pattern. Generally speaking, the textures of Mozart are thin by comparison with those of Wagner, while the textures of fourteenth century music are thin in comparison with those of Mozart.

In addition to this aspect of thick and thin, dense and sparse, texture refers also to the relationships formed by the various parts which make up music. There are four basic (and perhaps too general) types. They are:

1. **Monophony**, in which only one real part is present, even if this one part is doubled in various octaves;
2. **Homophony**, which consists of at least two distinct parts, but with only one acting as melodic foreground;
3. **Heterophony**, consisting of several parts which basically are the same, but each containing slight deviations from the one single pattern; and
4. **Polyphony**, in which two or more distinct parts are individual patterns of some interest, each forming a contour and rhythm that creates an equality or near equality that is less simple that the foreground-background defined by the term "homophony."

TONE could in fact be called sound, for it refers to the quality or character of sound itself. The four attributes (which any tone or sound possesses) are duration, pitch, timbre, and loudness. Traditionally, tone was used in a limited way that excluded practically any sound except those of orchestral instruments. Today it is widely accepted that any sound, or tone, is quite amenable to musical use.

TONALITY is the phenomenon of pitch-focus that occurs in lesser and greater degrees in practically all music composed prior to the atonal experiments of Schöenberg in the first decade of this century. Any music in which a single pitch-class acts as a point of reference for all other sounds, whether Gregorian chant or Webern's PIANO VARIATIONS, Second Movement, possesses the attribute of tonality. Much tonal music of the past two hundred years is organized within a limited pitch basis, the major or minor scale system. In this music there are harmonic as well as melodic causes of tonality.

FORM could of course refer to any kind of pattern of organization in music, but it usually is meant to indicate the largest parts of a work, its gross sections. Thus a work in which three large parts are discernible and in which a pattern of statement-contrast-return is produced might be called a **return form** or **ternary form**. There are many form types of music history, but these can all be viewed as slightly varied manifestations of some basic ordering of all or one of the simple musical processes of repetition, variation, and contrast. Form is a result of the interaction of musical properties (melody, rhythm, texture, tone, harmony, tonality) which articulates the overall shape of the total piece.

PRONUNCIATION GUIDES

Students should strive to pronounce the texts of the ethnic songs in this book accurately and expressively. Following are general pronunciation guidelines for Pacific and Asian songs, with detailed instructions for Japanese and Hawaiian words. In addition to the guides, you may listen to the cassette recordings of the songs (see page x for ordering information) or consult with individuals who speak the languages fluently.

General Guidelines

Vowels

a = ah as in father
e = a as in day
eh = eh as in met
i = ee as in meet
ow = ow as in how
u = oo as in too
uh = uh as in butter
o = oh as in tone

Consonants

Consonants are pronounced as they are in English with exceptions.

Filipino: ng is pronounced as nung (short u)

Chinese and Korean: t and d, k and g, p and b sound more similar than they do in English

Japanese

Vowels

a = ah as in father
e = eh as in met
i = ee as in meet
o = o as in row
u = oo as in too

Consonants

m and n are sounded as nasals and sounded for the length of one full syllable

f is sounded as a blend of the English f and h

g is sounded as a soft ng

Each vowel is sounded for the length of one syllable.

Hawaiian

Unstressed Vowels

a = a as in above
e = eh as in met
i = e as in me
o = o as in hole
u = oo as in spoon

Stressed Vowels

a,ā = a as in car
e = eh as in met
ē = a as in day
i,ī = ee as in meet
o,ō = o as in hole
u,ū = oo as in too

Vowels marked with macrons (ā, ē, ī, ō, ū) are sounded somewhat longer than unstressed vowels.

Consonants

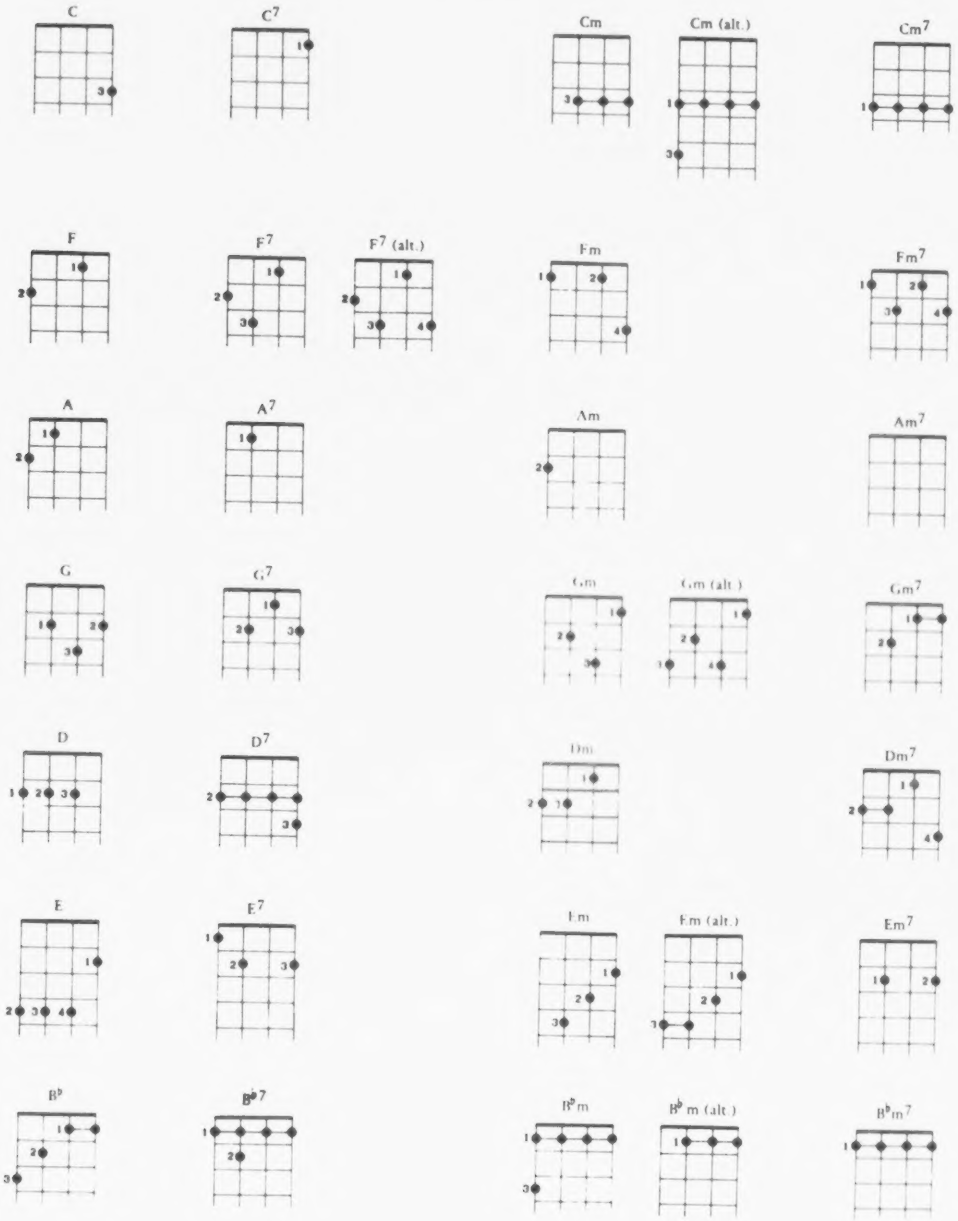
p and k are similar to English pronunciation but with less breath

h, l, m, and n are similar to English pronunciation

w is pronounced as v after i and e, as w after u and o, as v or w before and after a.

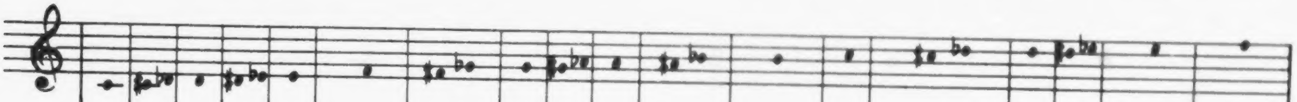
the okina (') indicates a glottal stop, a break in the pronunciation similar to the sound between the oh's in oh-oh

UKULELE FINGERING CHART


C
C7
Cm
Cm (alt.)
Cm7
F
F7
F7 (alt.)
Fm
Fm7
A
A7
Am
Am7
G
G7
Gm
Gm (alt.)
Gm7
D
D7
Dm
Dm7
E
E7
Em
Em (alt.)
Em7
B♭
B♭7
B♭m
B♭m (alt.)
B♭m7

SOPRANO RECORDER FINGERING CHART

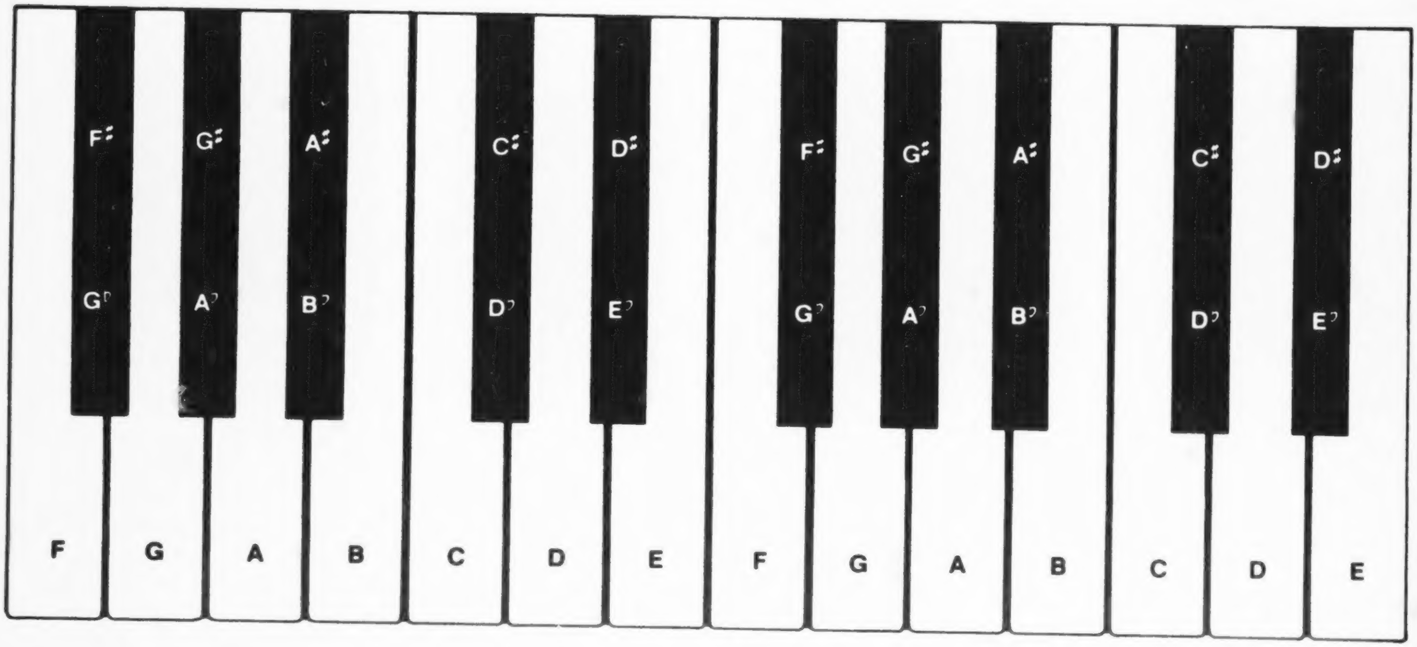
○ Open ● Closed ◐ Slightly open



						(G)	(B)	(G)	(B)				(1)	(2)	(1)	(2)		(1)	(2)	(3)			(1)	(2)	(G)	(B)
Thumb	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	●	○	○	◐	○	◐	◐
1st finger	●	●	●	●	●	●	●	●	●	●	●	●	●	○	●	○	○	●	●	○	○	○	●	○	●	●
2nd finger	●	●	●	●	●	●	●	●	●	●	●	●	○	●	○	●	●	●	○	○	●	●	●	●	●	●
3rd finger	●	●	●	●	●	●	●	●	●	●	○	○	●	●	○	●	○	○	●	○	○	●	●	●	●	●
1st finger	●	●	●	●	●	●	●	○	○	○	●	○	●	●	○	○	○	○	●	○	○	●	●	●	●	●
2nd finger	●	●	●	●	●	○	○	●	●	○	●	○	○	○	○	○	○	○	○	○	○	●	●	●	○	○
3rd finger	●●	●●	●●	●○	○○	○○	●●	●●	●●	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	●●	○○	○○	○○	●●
4th finger	●●	●○	○○	○○	○○	○○	●●	●●	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○	○○

Fingerings are the same for German and Baroque (English) recorders except where shown. Numbers in parentheses indicate alternate fingerings.

PIANO KEYBOARD


F♯
G♭
G♯
A♭
A♯
B♭
C♯
D♭
D♯
E♭
F♯
G♭
G♯
A♭
A♯
B♭
C♯
D♭
D♯
E♭
F
G
A
B
C
D
E
F
G
A
B
C
D
E

Classified Index

ANCIENT PLAIN SONG

O Come, O Come, Emmanuel 33

ANIMALS

Donkey Cart, The 105
My Little Ducklings 24

CHRISTMAS

Amahl and the Night Visitors, Menotti 40
¿Dónde Está Santa Claus? 36
Good King Wenceslas 35
O Come, O Come, Emmanuel 33
Silent Night 43
We Wish You a Merry Christmas 79

COMPOSITIONS FOR RHYTHM INSTRUMENTS

Antiphony for Wood and Metal 108
Percussion Holiday 99

DANCE AND MOVEMENT

Pulumi 125
Tinikling Dance 57
Titi Torea 119
Viva L'amour 100

LISTENING SELECTIONS

Amahl and the Night Visitors, Menotti 40
Colonel Bogey March, Alford 110
Dr. Bill's Boogie 90
Hänsel and Gretel Overture, Humperdinck 141
Little Fugue in G Minor, Bach 74
March, Prokofieff 10
Marche Militaire, Schubert 123
Meet the Instruments 28
Now Let All the Heavens Adore Thee, Bach 139
Romanze from A Little Night Music, Mozart 60
Seven Variations on a Theme from Mozart's Magic Flute, Beethoven 122

NATURE

Catch a Falling Star 81
I Love the Mountains 51
Wind Through the Olive Trees 30

PATRIOTIC

Hawai'i Pono'ī 3
Hawai'i the Beautiful 144
Star-Spangled Banner, The 2

ROUNDS, CANONS, FUGUES

America, America 18, 83
Are You Sleeping? 13
Catch a Falling Star 81
Hey, Ho! Nobody Home 19
I, a Machine 76
Little Fugue in G Minor, Bach 74
Lovely Evening 15
Shalom Chaverim 80
We Wish You a Merry Christmas 79

SONGS FROM AROUND THE WORLD

American Folk Songs
Dry Bones 56
Erie Canal, The 8
Go Tell Aunt Rhody 120, 121
Hey Lidee 17
I Found a Horseshoe 46
I Love the Mountains 51
Joe Turner 91
Lovely Evening 15
Old Texas 16
One More River 106
Skip to My Lou 15

American Indian
Kehare Katzaru 69
Breton
With Sound of Pipe and Flute and Drum 133

England
- Hey, Ho! Nobody Home 19
- We Wish You a Merry Christmas 79

France
- Are You Sleeping? 13
- Au Clair de la Lune 23, 24
- Fais Dodo 23, 24
- Swinging Along 137
- Vive L'amour 100

Ghana
- Wonto Dwom 98

Greece
- Donkey Cart, The 105

Hawai'i
- Hawai'i Aloha 131
- Hawai'i Pono'ī 3
- Hawai'i the Beautiful 144
- Hilo March 147
- Lāna'i 147
- Maika'i No Kaua'i 146
- Maile Lei 128
- Maui No Ka 'Oi 147
- Moloka'i Nui A Hina 146
- O Beautiful Ilima 146
- Pulumi 125
- Pūpū Hinuhinu 129
- Pūpū O Ni'ihau 146
- Sweet Lei Hinahina 147

Israel
- Hiney Ma Tov 111
- Shalom Chaverim 80

Jamaica
- Linstead Market 48

Japan
- Akatombo 65

Korea
- Arirang 62

New Zealand
- Titi Torea 119

Philippines
- Tinikling Dance 57

SONGS WITH TWO OR MORE PARTS FOR VOICES

- Akatombo 65
- America, America 18, 83
- Catch a Falling Star 81
- Evening Prayer 141
- Hawai'i the Beautiful 144
- Hey, Ho! Nobody Home 19
- I'm On My Way 73
- Mother Country 66
- Now Let All the Heavens Adore Thee 139
- One More River 106
- Shalom Chaverim 80
- Silent Night 43
- Swinging Along 137
- We Wish You a Merry Christmas 79
- Wind Through the Olive Trees 30
- With Sound of Pipe and Flute and Drum 133

SPIRITUAL

- I'm On My Way 73
- Rock-a My Soul 16, 94

Index of Songs

Akatombo 65
America, America 18, 83
Antiphony for Wood and Metal 108
Are You Sleeping? 13
Arirang 62
Au Clair de la Lune 23, 24
Bells, The 24
Billy's Blues 89
Blues for Recorder 89
Boatmen's Dance, The 7
Boogie 86
Catch a Falling Star 81
¿Dónde Está Santa Claus? 36
Donkey Cart 105
Dry Bones 56
Erie Canal 8
Evening Prayer 141
E Aue! 119
E Papa 119
Fais Dodo 23, 24
Good King Wenceslas 35
Go Tell Aunt Rhody (Recorder) 120
Go Tell Aunt Rhody (Ukulele) 121
Hawai‘i Aloha 131
Hawai‘i Pono‘ī 3
Hawai‘i the Beautiful 144
Hey, Ho! Nobody Home 19
Hey Lidee 17
Hilo March 147
Hiney Ma Tov 111
I, a Machine 76
I Am What I Am 4
I Found a Horseshoe 46
I Love the Mountains 51
I'm On My Way 73
Joe Turner 91
Kehare Katzaru 69
Lāna‘i 147
Linstead Market 48
Lovely Evening 15
Maika‘i No Kaua‘i 146
Maile Lei 128
Maku e! 119
Maui No Ka ‘Oi 147
Moloka‘i Nui A Hina 146
Mother Country 66
My Little Ducklings 24
Now Let All the Heavens Adore Thee 139
O Beautiful Ilima 146
O Come, O Come, Emmanuel 33
Old Texas 16
One More River 106
Percussion Holiday 99
Pulumi 125
Pūpū Hinuhinu 129
Pūpū O Ni‘ihau 146
Rock-a My Soul 16, 94
Shalom Chaverim 80
Silent Night 43
Sing a Happy Song 25
Skip to My Lou 15
Star-Spangled Banner, The 2
Sweet Lei Hinahina 147
Swinging Along 137
Tinikling Dance 57
Titi Torea 119
12-Bar Blues 88
Vive L'amour 100
We Wish You a Merry Christmas 79
Wind Through the Olive Trees 30
With Sound of Pipe and Flute and Drum 133
Wonto Dwom 98

ACKNOWLEDGEMENTS

Appreciation is expressed to the following publishers and copyright owners for granting permission to reprint and/or record their selections. Letters that appear with each citation identify those who have granted reprint rights (*P*), recording rights (*R*), or both (*P, R*). Every reasonable effort has been made to identify and locate copyright holders of reprint and recording rights for all selections in this book.

"Akatombo" by Rofu Miki and Kosaku Yamada. Copyright 1927 by Rofu Miki and Kosaku Yamada. Used by permission of JASRAC, License No. 8012252. (*P*)

"Akatombo" by Rofu Miki and Kosaku Yamada. Used by permission of Harry Fox Agency, Inc. (*R*)

"America, America," Traditional. From *The Music Book* by Eunice Boardman and Barbara Andress. Copyright 1981 by Holt, Rinehart and Winston, Publishers. (*P*)

"Arirang," collected, arranged, and translated by Byung-Chul Choi. Used by permission. (*P, R*)

"Boogie," arranged by Melvin Maeshiro. Used by permission. (*P, R*)

"Catch a Falling Star" by Vance and Pockriss. Reprinted with permission of Marvin Music Company. (*P, R*)

"¿Dónde Está Santa Claus?" by Parker, Greiner, and Scheck. Copyright 1958 by Ragtime Music Corp. 1697 Broadway, New York. Used by permission. (*P, R*)

"E Aue!," "E Papa," and "Maku e!," from *Maori Games and Hakas--Instructions, Words, and Actions* by Alan Armstrong, published by A.H. & A.W. Reed. Copyright 1964 by Alan G. Armstrong. Used by permission. (*P, R*)

Excerpt from "Colonel Bogey March" by Alford. Copyright 1914, 1916 by Hawkes & Son (London) Ltd., Renewed 1941, 1943. Reprinted by permission of Boosey & Hawkes, Inc. (*P*)

"Hawai'i Aloha" by Lorenzo Lyons. Copyright 1972 by Hawaii Conference Foundation. All rights reserved. Reprinted by permission. (*P, R*)

"Hawai'i Aloha," English translation by Annie Kanahele and Edith Wolfe, from *Na Himeni Haipulu Hawaii*. Used by permission of Hawaii Conference Foundation. (*P*)

"Hawai'i Pono'ī," English translation from *Nā Mele o Hawai'i Nei: 101 Hawaiian Songs*, by Samuel H. Elbert and Noelani Mahoe. Copyright 1970 by University of Hawaii Press. (*P*)

"Hiney Ma Tov" by Moshe Jacobson. Used by permission of ACUM Ltd., Societe D'Auteurs, Compositeurs, and Editeurs de Musique en Israel. (*P*)

"Hiney Ma Tov" by Moshe Jacobson. Used by permission of American Mechanical Rights Association. (*R*)

"I Am What I Am" by Roy Sakuma and Jill Chinen. Copyright 1972 Roy Sakuma, Copyright 1981 Shima Publishing BMI, a division of Shima Enterprises Corp. P.O. Box 19097, Honolulu, Hawai'i 96817. (*P, R*)

"I Found a Horseshoe," Railroad Song, from the *American Songbag* by Carl Sandburg, published by Harcourt Brace Jovanovich, Inc. (*P*)

"I Love the Mountains," from *Growing With Music Book 7* Related Arts Edition by Harry R. Wilson, Walter Ehret, Alice M. Knuth, Edward J. Hermann, and Albert Renna. Copyright 1972 by Prentice-Hall, Inc., Englewood Cliffs, New Jersey. Reprinted by permission. (*P, R*)

"Instructions for Making Short Sticks With Grocery Sacks" by Doris Fuchikami, from *Innovative Approaches to Teaching Music from Different Cultures*, MENC Western Division Conference, Anaheim, California, March 31, 1979. (*P*)

"The Island Medley" arranged by Winona Beamer. Used by permission. (*P, R*)

"Kehare Katzaru" was taken from *The Indian's Book* by Natalie Curtis. Dover Publications, Inc. 1967. (*P, R*)

"Linstead Market," from *Folk Songs of Jamaica* by Tom Murray. Copyright 1952 by Oxford University Press. Reprinted by permission. (*P, R*)

"Maika'i No Kaua'i" by Henry Waia'u. Used by permission of Haleakala Waia'u Sylvester. (*P, R*)

"Maile Lei" by Eddie Suzuki. E.S.P. Publishing, Honolulu, Hawai'i. Used by permission. (*P, R*)

"Mother Country" by J. Smith and J. Liliedahl. Copyright 1973 by United Airlines, Inc. Used by permission. (*P, R*)

"Now Let All the Heavens Adore Thee," from the Cantata *Sleepers, Wake!*, by J.S. Bach. Used by permission of the publisher Oliver Ditson Company. (*P, R*)

"Pulumi" by Anne Higgins. Copyright 1977 by Anne Puanani Higgins. Used by permission. (*P, R*)

"Pūpū Hinuhinu" by Winona Beamer. Used by permission. (*P, R*)

"Sweet Lei Hinahina" by George Awai. Used by permission of Violet-Marie Rosehill. (*P, R*)

"Swinging Along," from *Chansons de Notre Chalet*. Copyright 1957, World Around Songs, Inc., Burnsville, N.C. Used by permission. (*P, R*)

"Wind Through the Olive Trees" by Lois Gordon. Copyright 1980, Honolulu, Hawai'i. Used by permission. (*P, R*)

"With Sound of Pipe and Flute and Drum," from *Folk Songs of the Four Seasons*. Copyright 1929 by G. Schirmer, Inc. Used by permission. (*P*)

"With Sound of Pipe and Flute and Drum," from *Folk Songs of the Four Seasons*. Used by permission of Harry Fox Agency, Inc. (*R*)

"Wonto Dwom," Ghana, from *African Music in Ghana*," by J.H.K. Nketia, published by Northwestern University Press. Used by permission. (*P, R*)